HOLIDAY BONUS! BEADER'S GIFT GUIDE & FESTIVE PROJECTS

Bead & BUTTON®

25 YEARS

8 ANNIVERSARY PROJECTS

Specially selected designs!

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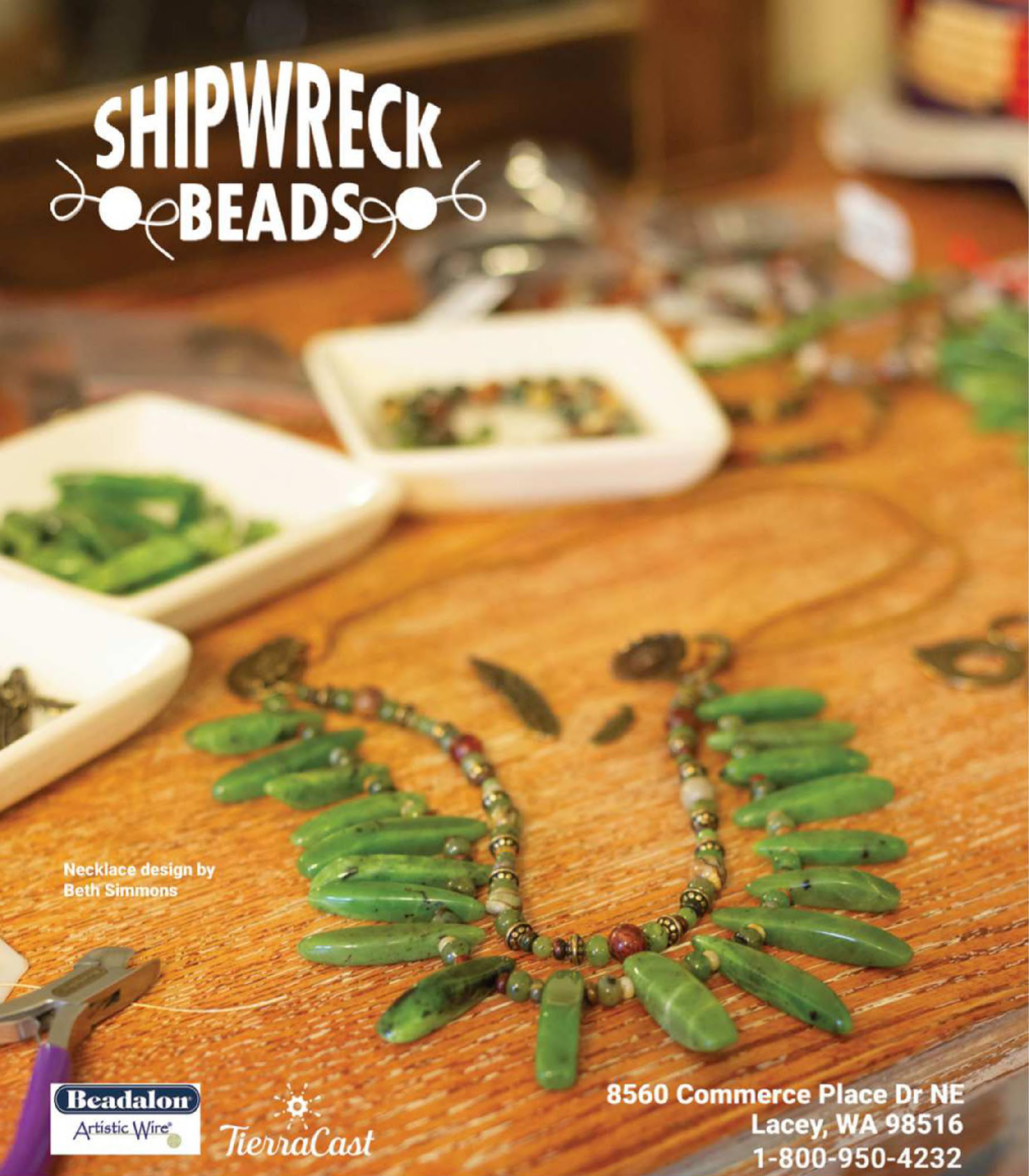

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Happy 25th Anniversary!

In this issue, *Bead&Button* begins a year-long party — and you're invited! We're marking 25 years of celebrating bead artistry with you. And what a 25 years it has been! We've grown beyond these pages to join the online world, host the Bead&Button Show, produce special issues, and so much more (as you'll read on p. 38). Meanwhile, you've inspired us with ideas that continually evolve along with new beads, new techniques, and unlimited amounts of creativity.

We're saying thank you with some extra special projects from artists who have generously accepted our invitation to create anniversary designs using materials or tones of silver — the traditional 25th anniversary gift. Each issue over the next year will bring you more of these projects. And we're thrilled about Carl Clasmeyer's stunning design for a commemorative bead that doubles as a clasp (p. 74). This limited-edition treasure is available to purchase in our online store.

There's more to come. Watch for news about a special sweepstakes (who doesn't like party favors?) and fun stories that look back in time to bead-centric moments, trends, and events. Please consider entering our silver-themed anniversary challenge (p. 14) and visiting our Facebook page to join a conversation about our shared beading experiences.

Thanks for 25 wonderful years, and here's to many more!

From the Bead&Button Team

25 YEARS **Look for this logo to find Silver Anniversary projects and stories!**

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Kalmbach Media

what's your issue?

To celebrate our 25th year, the *Bead&Button* team revisited issues that represent important "firsts" for them.

Kathryn Keil, Facet Content Editor, April 2016
I started with Kalmbach Media the month this issue came out. Although I had been making jewelry for years, I was not a beader. I didn't even know how to pronounce "Swarovski!" And I had never heard of kumihimo until I read this issue. But now I know my marudais and kongoh gumi like a pro!

Lora Groszkiewicz, Editorial Assistant, April 2001
I was hired in November 2000 by Founding Editor Alice Korach. She was a great mentor and taught me everything I know. I started part time, and as the magazine and the BeadDreams competition grew, switched to full time. I am forever grateful to her for hiring me. Thank you, Alice!

Kellie Jaeger, Illustrator, June 1998
The illustrations for the "Bent-wire bezels" project on page 49 are the very first illustrations I did for the magazine. I couldn't believe my luck to be working on this magazine. It was a great first experience!

Diane Jolie, Associate Editor, December 2003
"Bead lust." I caught it from Founding Editor Alice Korach, who coined the term. I joined *Bead&Button* as the team finished this issue — the 10th anniversary issue! I loved those good old days when Alice and I often spent our lunch hour trying new techniques and tackling problems one stitch at a time. I left the magazine after a few years, but came back recently, just in time to celebrate another anniversary!

Julia Gerlach, Contributing Editor, February 2006
I've worked on 78 regular issues of *Bead&Button*, 15 special issues, 37 editions of *B&B Extra*, 10 issues of *Wirework*, and countless online projects. But the February 2006 issue is the one that kicked it all off for me. It's been fun working on such a great assortment of projects by top-notch designers!

Lisa A. Bergman, Senior Art Director, October 2005
Life moves fast. But I've had one constant for almost 15 years: *Bead&Button*. Every two months I've looked forward to seeing new jewelry to photograph. When I "ooooh" and "ahhhh" I'm often told, "You could make that." Someday perhaps I'll try. But for now, I feel lucky to present work by such talented artists!

Lisa M. Schroeder, Graphic Designer, December 1998
The fall of 1998 was a very exciting time for the *Bead&Button* team. As a first-time art director, I was thrilled to be part of the 5th anniversary celebration and our very first redesign. We put a ton of research into understanding the new, enthusiastic beading community. We still follow many of the core principles developed at that time.

Diane M. Bacha, Editorial Director, October 2015
I had been involved with jewelry books for several years, but this was my first issue as *Bead&Button* Editorial Director. I remember how hard it was to decide which piece of jewelry to put on the cover – too many great choices! Looking back now, it's still one of my favorites.

Connie Whittaker, Associate Editor, October 2011
This issue is very special to me because it was my first time being published in *Bead&Button*. I had submitted two projects and was thrilled to have both accepted. "A bead chain runs through it" was in this issue. I never would have guessed I'd be working here less than a year later!

25 YEARS

What's YOUR issue? Send your story about an issue of *Bead&Button* that's special to you! Email us at editor@beadandbutton.com. Please write "My Issue" in the subject line.

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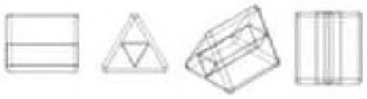

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BEADING TRENDS, TIPS, NEWS, REVIEWS, PROJECTS, AND MORE!

WHAT'S HAPPENING >>

Celebrate!

SAVE ROOM FOR CAKE

Celebrate with a cake for every occasion — birthday cakes, wedding cakes, holiday cakes, and more. Katie Dean serves up stitching directions to make confectioneries with cylinder and seed beads, primarily using peyote stitch. You'll find her books, tutorials, kits, and beading supplies at beadflowers.co.uk. Individual tutorials are also available at etsy.com/shop/beadflowers.

Since we are sharing B&B memories throughout our anniversary, we thought it would be nice to get to know you a little better, too. On Facebook/Bead&Button, we asked:

Q "How did you get your start beading?"

A "In 2012, I spotted a book called *Creative Native American Beading* and thought it looked intriguing, even though I had never considered beading before. I bought it, took it home, and my oh my what a journey it's been since then!" — *Ann Norwood*

TO READ OTHER RESPONSES, GO TO FACETJEWELRY.COM/BNB25

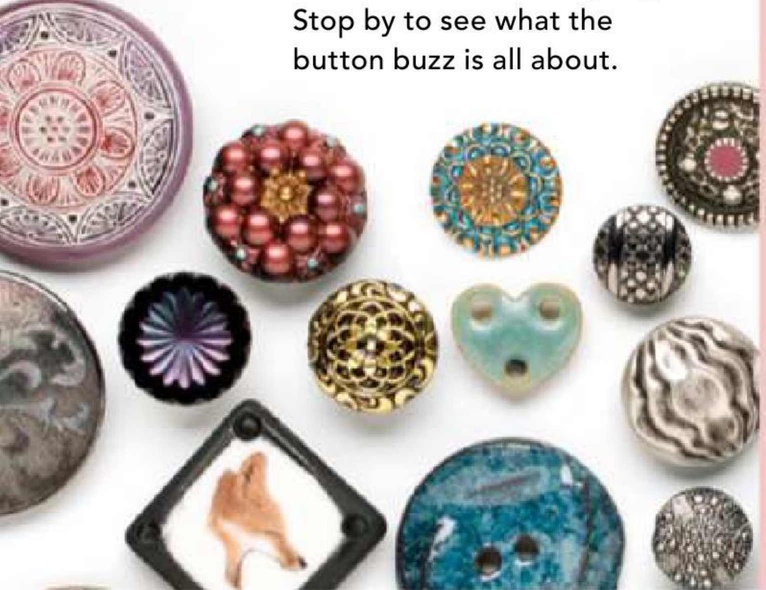
41% cited books and magazines as the catalyst.

Society Spotlight

MASSACHUSETTS STATE BUTTON SOCIETY SHOW

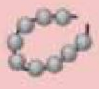
November 17, 2018
Three Rivers, MA
nationalbuttonsociety.org

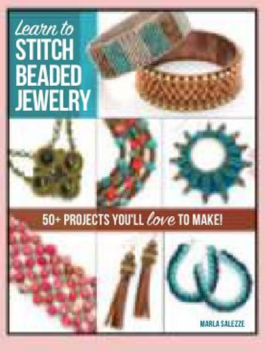
Stop by to see what the button buzz is all about.

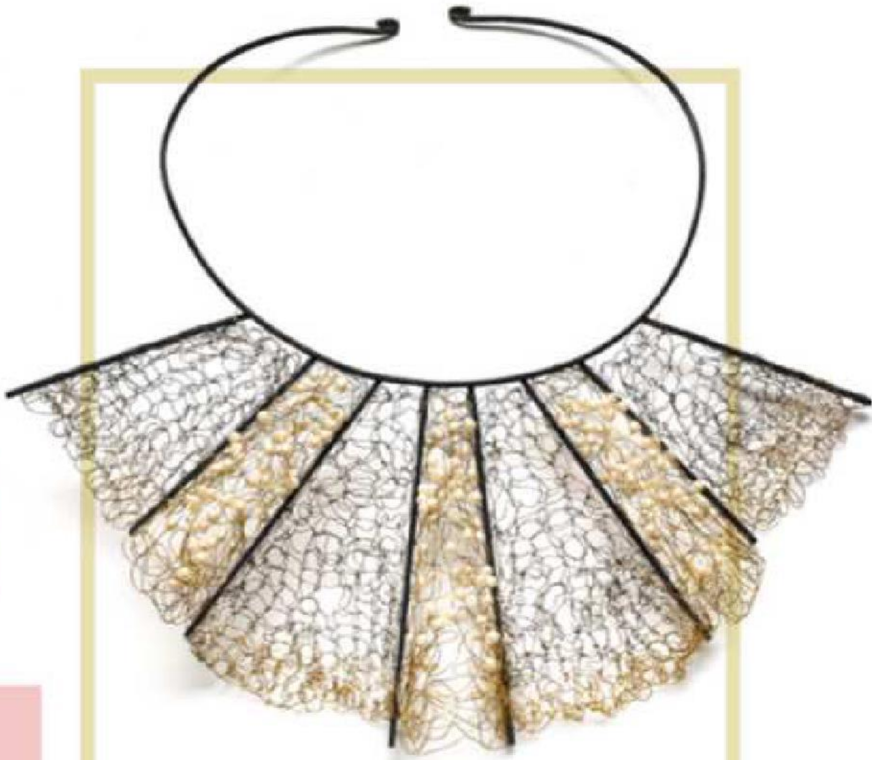


JOIN THE FUN!

Find the hidden picture of a bead strand (exactly like the one at right) and email us at **editor@beadandbutton.com** by January 4 with the page number the strand is on (put "Bead Strand" in the subject line). We'll pick a name at random the following week to win a copy of Marla Salezze's new book, Learn to *Stitch Beaded Jewelry*. Good luck! Congratulations to Judy Drew of Ventura, CA, who found the bead strand on page 69 of the August issue!







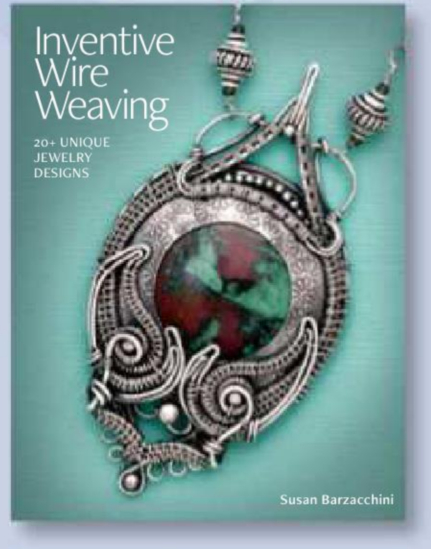
NEWCOMER SPOLIGHT

The 2018 BeadDreams Competition overflowed with fabulous entries. New this year was the Young Beader category. We think you will enjoy viewing this newcomer's work: "Fan Necklace" by Hsuan Chang. Hailing from San Francisco, CA, Hsuan wove pearls into her mesh-and-soldered metal collar. We look forward to seeing more from this newcomer, along with others.

For details on entering the 2019 BeadDreams contest, look for information in the upcoming February issue and online at FacetJewelry.com.

Website Access Code: BNB1812 Enter this code at: BeadAndButton.com/code to gain access to web-exclusive content

Bead Reads



INVENTIVE WIRE WEAVING

by Susan Barzacchini

If you're looking to expand your knowledge of wire weaving and other metal techniques, or need some fabulous new projects to enhance the skills you already have, check out Susan Barzacchini's new book. Her intricate designs incorporate beads, stones, and other unique materials. The book offers a variety of projects such as bracelets, earrings, pendants, necklaces, and rings. A great book to add to your wirework collection!

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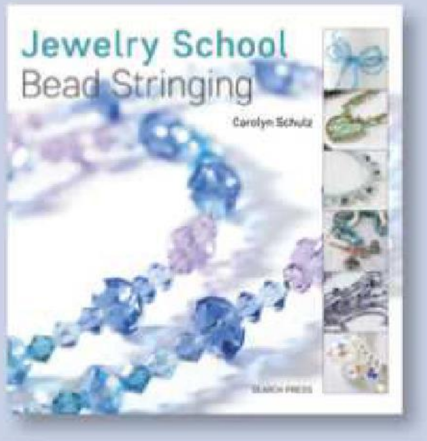

JEWELRY SCHOOL: BEAD STRINGING

by Carolyn Schulz

This compact book focuses on stringing, exploring time-tested techniques through 12 easy projects. Readers will learn how to bead on wire, thread, and more. Tips and large step-by-step photos are sprinkled throughout the projects — perfect for beginners. As a bonus, each project includes photos of design inspiration to encourage further creativity.

ISBN: 9781782215301
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- Crystal pendant by Margherita Fusco

BB *extra*

AND MORE!

- Make star-shaped earrings by Debbie Hodoyer.
- Stitch an Amos bead bracelet by Puca

Subscribers, download your December issue of *B&B Extra* on December 1 at facetjewelry.com/extra.

what's new?

NEW PRODUCTS TO LOOK FOR AT YOUR LOCAL OR ONLINE BEAD STORE

NEW BEADS

NEW BEADS

The new **Rhombus bead** from John Bead has two vertical holes and adds a pop of color to your work. Designed by Lena Gillespie, this 10 x 8 x 4 mm bead is available in many different colors and finishes. Look for John Bead items at your favorite bead store.

The original versions of long and skinny **Link beads** are almost 80 years old! But a fresh take on the 10 x 3 mm bead is brand-new and available in multiple colors. Ask your favorite bead store if they carry John Bead originals.

Faceted **Micro Crystals** from Bead Spider will add sparkle to your beadwork. The same size as 11º Japanese (or 10º Czech) seed beads, Micro Crystals can be used in place of other beads for outstanding results. 32 colors, including AB options, are available at beadspider.co.uk.

FRESH FINDS

FRESH FINDINGS

The latest mini collection from TierraCast, **Eastern Path**, is rooted in Japanese tradition. These cones, Buddha charms, and coin-shaped pendants are available in antique silver, antique gold, brass oxide, and antique pewter.

Inspired by the natural beauty of the Southwestern United States, the **Western Winds** collection by TierraCast includes thunderbirds, feathers, and even a concho belt-style button. Choose from various finishes as shown.

GREAT GIFTS

GREAT GIFTS

The **Bead App** is an adjustable lap table ideal for jewelry making. It can be moved up, down, forward, backward, flat, or slanted, and a clever magnetic base even helps control wandering beading needles. Available online at lapappstore.net.

For more gift-giving ideas, go to the Handy Dandy Holiday Guide, p. 69.

NEW SERIES

PART 1

A Walk Down the Memory Lane of Beading

by Diane Fitzgerald

With the 25th anniversary of *Bead&Button* magazine upon us, we might pause for a moment to think about how we got where we are today, and new beaders might find our humble origins intriguing.

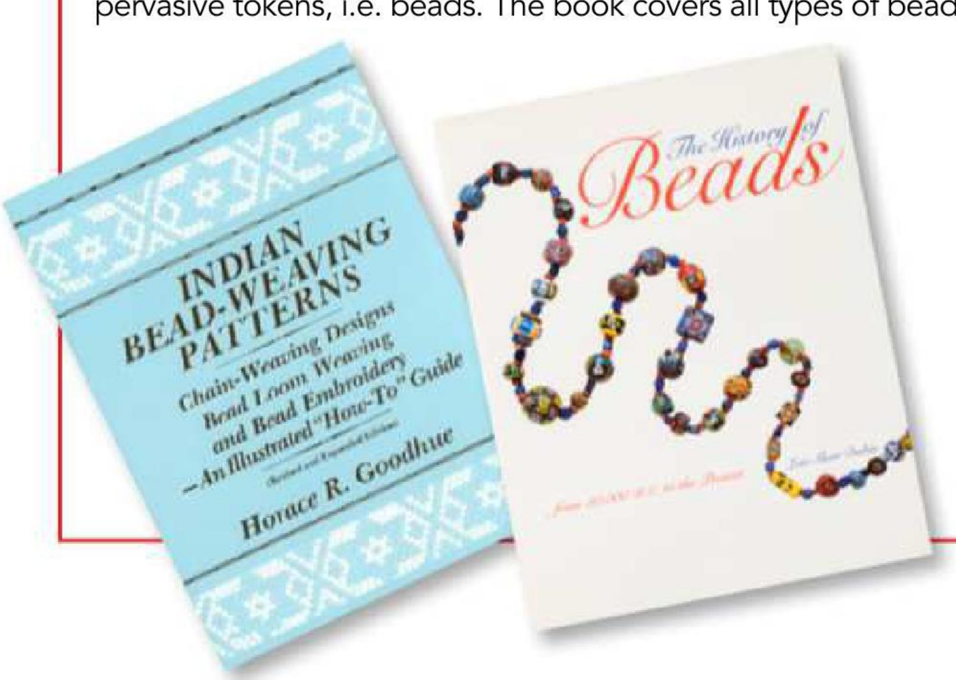
There's little doubt about it: Beading has changed over the years! The current surge in beading began in the late 1980s, and it continues to be strong. More than any other era of beadwork, this cycle is noted for the wealth of publications (both magazines and books); the rise of shows, classes and teachers, bead societies, and multi-hole beads; and, most recently, bead stores, both local and online.

FROM HIPPIES TO PRESERVATIONISTS

From the strings of "love beads" worn by hippies, we've evolved in ways few might have predicted and reached heights of complexity in construction and assembly that surpass any techniques in the past. While many Native Americans carried on their traditional beadwork, many beaders began with small beaded pouches worn as pendants, which were made primarily with peyote stitch. I recall hearing the term peyote stitch and wondering what it was all about. Then, by luck, I came across Horace Goodhue's book, *Indian Bead-Weaving Patterns*, typeset and illustrated on Horace's typewriter and self-published in softcover in 1989. It covered many traditional techniques such as peyote, brick, Ogalala Butterfly, loomwork, and embroidery. Although Horace's focus was on preserving Native American-style beadwork, these techniques served as the basis for the contemporary beadwork we see today. I was hooked!

Beads in general came under wide review when Lois Scherr Dubin authored *The History of Beads: From 30,000 B.C. to the Present*, surprisingly published by a major publisher, Harry N. Abrams, Inc., in 1987 — surprising because it was perhaps the first-ever "coffee table" book about tiny but widely pervasive tokens, i.e. beads. The book covers all types of beads, along with their history, trade, use, and more, worldwide from 30,000 B.C. to the present. Fascinated, I read it cover to cover.

Look for Jennifer Creasey's peyote stitch amulet bag pattern on FacetJewelry.com.



STITCHING BOOKS

My next book was Virginia Blakelock's how-to book, *Those Bad, Bad Beads*, carefully illustrated by Virginia and self-published in 1990. This book covered the major stitches, but is perhaps most known for loomwork instruction. It took me deeper into beading and creating with beads. A section that particularly caught my attention was "Secrets of Peyote Stitch."

Then came *The New Beadwork*, by Kathlyn Moss and Alice Scherer and published by Harry N. Abrams, Inc. in 1992, which put beadwork out there for the world to see. The book featured the work of some 100 early beaders, including David Chatt, Virginia Blakelock, and others. Although no instructions were included, it whetted the appetite of potential beaders to learn more — as it did for me.

Other publications were available in the early period of this cycle, but in my recollection, these were the important books.

Diane Fitzgerald (dmfbeads@bitstream.net, dianefitzgerald.com) has authored more than 100 magazine articles on beads and beading, and has written 18 books. To see more, go to her Etsy shop: DianeFitzgeraldBeads.

PANIC BUTTON

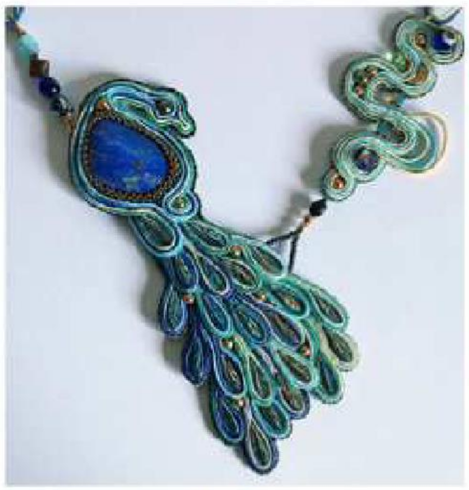
About face, please!

Q Is there is a way to stop single-sided beads and pendants from turning and facing me when I would like them to face away?

A Yes. I've had that happen to me, too. I simply fill the bead hole with glue and let it dry in the position I want it to remain. I suggest glue that is fairly liquid, such as GS Hypo Cement or 527 Bond. White glue may even work, but I haven't tried that.

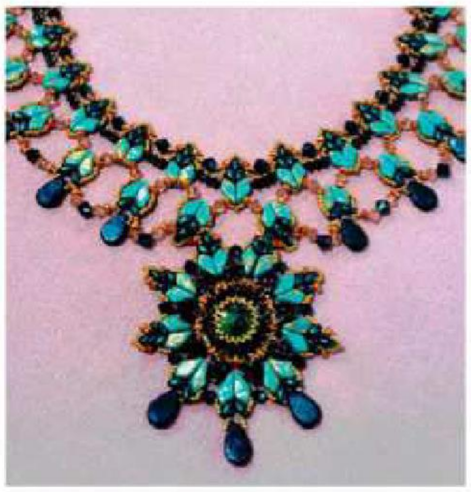
View them all on >> FacetJewelry.com

DESIGN CHALLENGE WINNERS



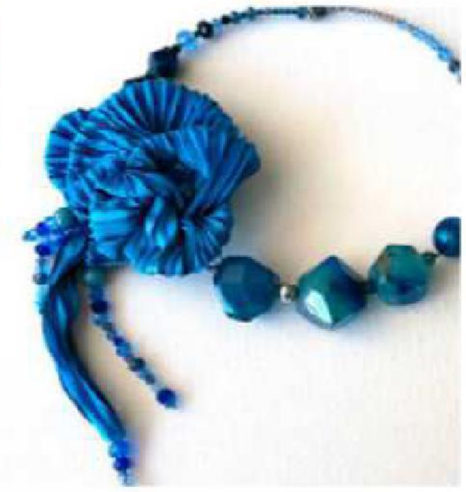
Anne Lardy

INTO THE BLUE Winner • "A blue peacock" • A focal piece of lapis lazuli, surrounded with Soutache, Preciosa lazer-etched daggers, and many other beads.



Laura Giusti

INTO THE BLUE Reader's Choice Winner •"Regina di cuori (Queen of Hearts)" • Bead weaving and peyote, with Miyuki Delicas, kite beads, and Swarovski crystals.



Julija Andrejeva

INTO THE BLUE Winner • "Silk and stone" • An asymmetrical necklace made with a Shibori silk flower, semi-precious stones, and glass beads on memory wire.

UP FOR A CHALLENGE?

We invite you to participate in our monthly design challenge! Create and share an original design that fits the monthly theme. If your piece is chosen as a winner, it may be featured here in the magazine as well as on our website, FacetJewelry.com.

November and December, 2018

SILVER REFLECTIONS

25 YEARS

For this Facet Design Challenge, we're asking you to reflect on your memories of *Bead&Button* magazine. It's our 25th anniversary and the celebratory fun starts next month. So, what color will your silver lining be? Will it be silver, argentium, zinc, nickel silver, or tin? Shades of stormy grey or misty clouds?

Throughout the SILVER REFLECTIONS Design Challenge, we're offering a bonus: TWO months of inspiration and creativity to make something radiant! Polish off your tools and create something sensationally silver.

facet

JEWELRY MAKING START TO FINISH

Be sure to visit FacetJewelry.com for: projects, videos, blogs, galleries, design challenges, and special content just for *Bead&Button* subscribers!

Visit Facet for two more interviews with **BeadDreams winners!**

Golden Dragon

BY KSENIIA KOROBKO

Winner of the Grand Award for Finished Jewelry

Tea Party

BY HEIDI KUMMLI

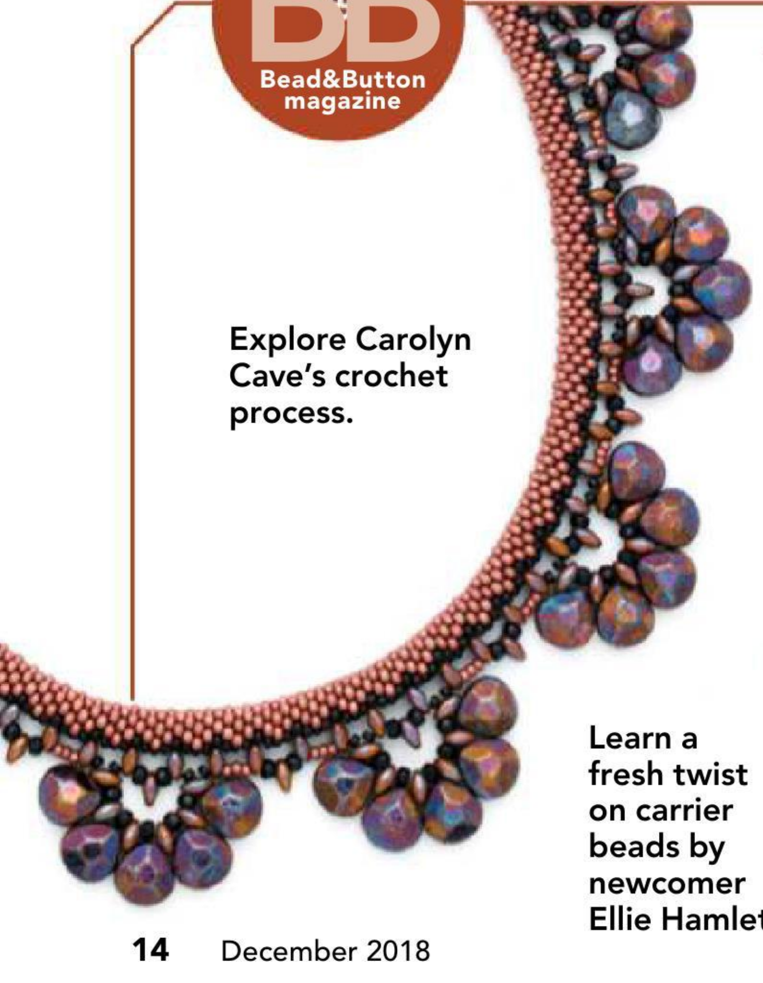
Winner of the Grand Award for Objects & Accessories

Also, remember to check out the winners of the ROAD TRIP Design Challenge on Facet!

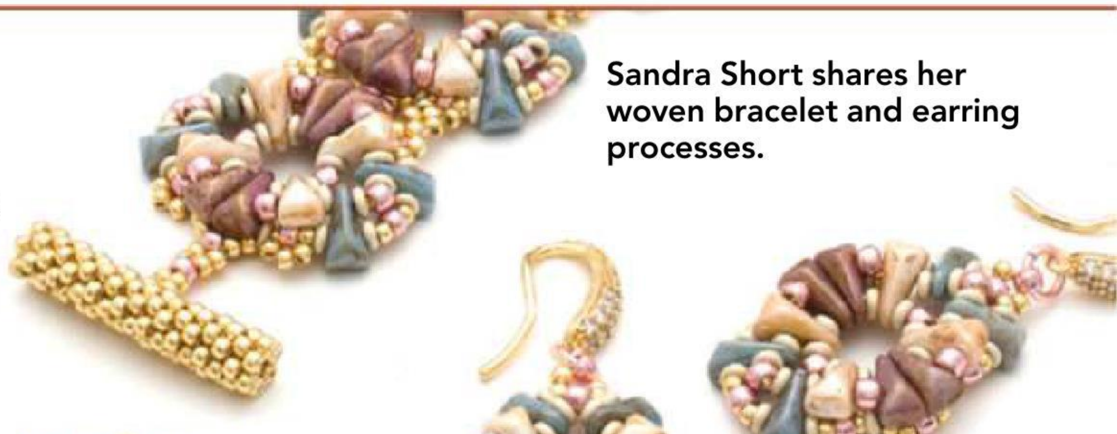
Bead&Button magazine

WATCH FOR IT!

Coming in the next issue



Explore Carolyn Cave's crochet process.



Sandra Short shares her woven bracelet and earring processes.

Learn a fresh twist on carrier beads by newcomer Ellie Hamlett.

AND MORE!

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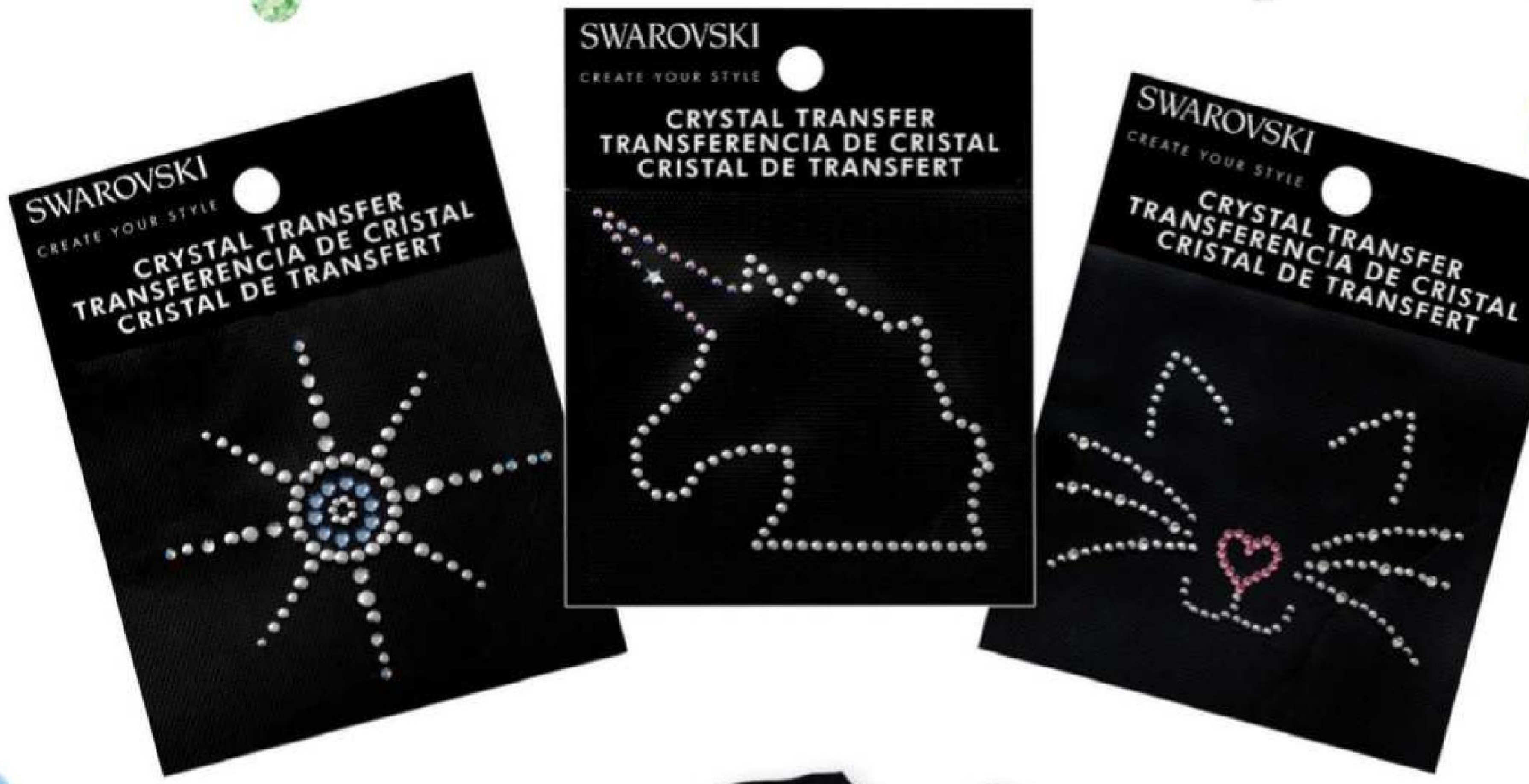
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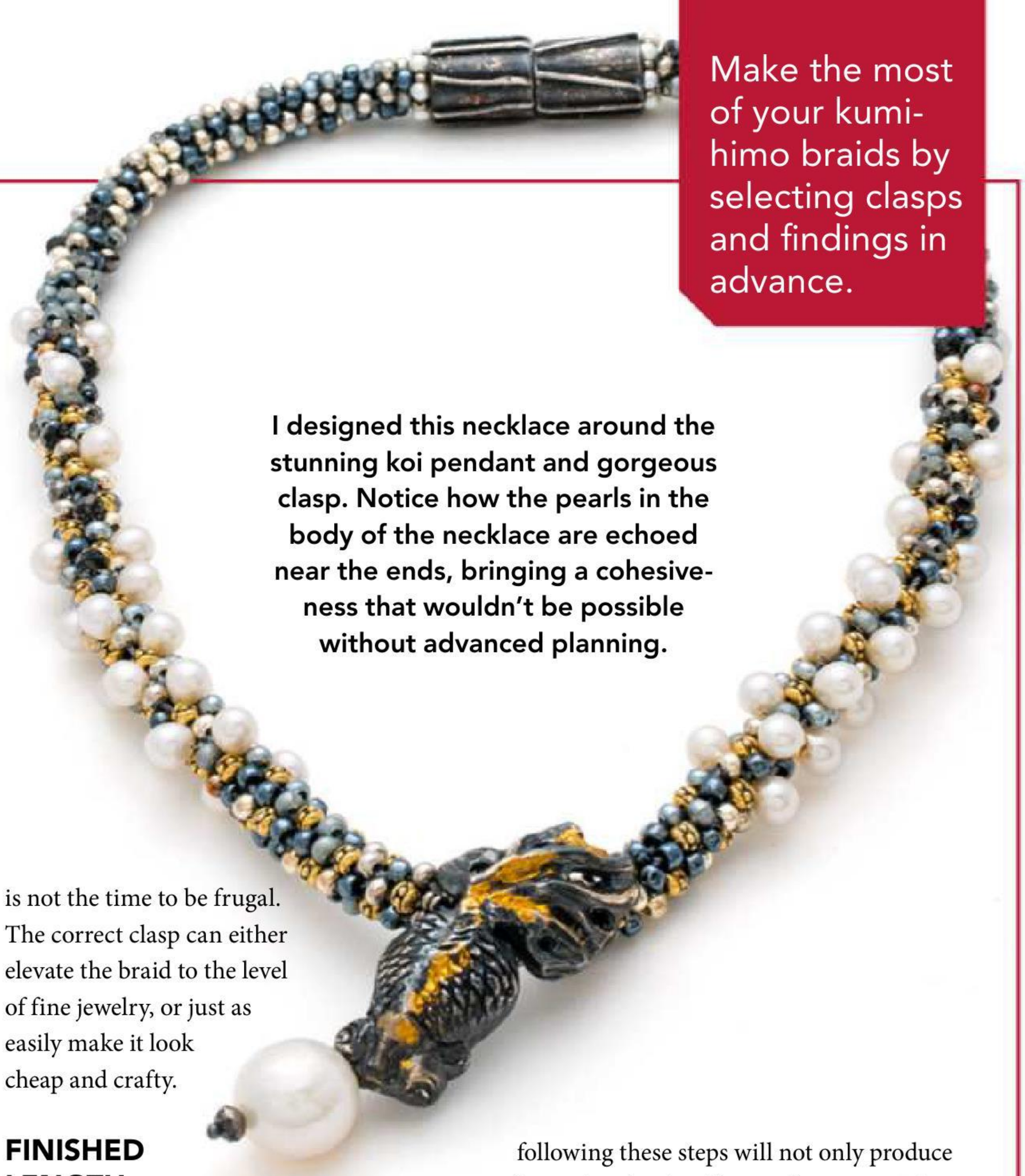
Kumi Q&A

BEYOND BASIC KUMIHIMO

by Adrienne Gaskell

Make the most of your kumihimo braids by selecting clasps and findings in advance.



I designed this necklace around the stunning koi pendant and gorgeous clasp. Notice how the pearls in the body of the necklace are echoed near the ends, bringing a cohesiveness that wouldn't be possible without advanced planning.

Q I have been braiding for a while and I want to take my jewelry to the next level, but I'm not sure where to start. Any suggestions?

A Learning how to plan your design from start to finish before you start braiding will help you elevate the quality of your work. Here are some of my tips for making unique, inspired jewelry.

DESIGN PLANNING

For inspiration and to get a sense of what is happening in the world of art jewelry, I often visit (in person and online) stores and galleries that sell high-end artist-made jewelry. I also study the works of my personal jewelry heroes: Alexander Calder, Mary Lee Hu, and Van Cleef & Arpels. Once you start on this journey you will realize that the clasp is an integral part of any jewelry design. I recommend that before you start braiding, you devote time to thinking about what you want your entire piece of jewelry to look like, including the endings. Will it be a simple braid with a basic clasp? Will it have focal beads or possibly a pendant? When you add decorative features to a braid, they will influence what type of findings you want to use.

Next, sketch out your ideas and make notes. You don't need to be an artist. The drawing is to help you visualize how your completed piece will look. A former teacher once told me that you can design without drawing, but your design will be better if you draw it first.

PLAN THE ENDING

I recommend that you plan and purchase the braid endings (clasp, end caps, etc.) at the same time you purchase your braid supplies (beads and/or fiber). I know that often the beads or fiber are in your stash but the findings are not and need to be purchased. This is where design planning is so important. Choosing a clasp is more than just deciding between gold and silver. Think about proportion, style, and functionality, as well as color. Make sure that the endings complement your design. This is not the time to be frugal. The correct clasp can either elevate the braid to the level of fine jewelry, or just as easily make it look cheap and crafty.

FINISHED LENGTH

Remember: Not all clasps are the same length. The length of the completed necklace or bracelet will be determined by both the length of the braided portion plus the length of the clasp. Consider whether the piece is for you or somebody else. If you plan to sell the piece, you may not know the purchaser. Do some research so that you know the most popular bracelet and necklace lengths. You may want some of your pieces to be adjustable. Long necklaces or lariats are also good choices since they do not need to be an exact length.

START BRAIDING

Once you have everything you need for your project, it is time to start braiding. You will be surprised at how much more enjoyable braiding becomes when you know how your finished piece will look. A newly completed piece of jewelry is so much more gratifying than just a finished braid waiting for a clasp.

TIMESAVER

If you are not used to planning your projects thoroughly before you start, this process will seem like a lot of extra work. However, following these steps will not only produce better jewelry, it will actually save you time in the long run. Think about it — how much time have you spent going through those UFOs (unfinished objects) just to put them away again? If you make a point of planning projects in advance, you will soon discover how easy it actually is. Once planning is part of your braiding routine, you will be much more productive.

A PROFESSIONAL TOUCH

When you don't plan in advance, the ending often looks like an afterthought rather than the finishing touch on a well-designed piece of jewelry. The endings are often the feature that people notice first. So put some time and effort into developing your planning skills and you will be rewarded with a more professional result that is as satisfying to construct as it is to look at. **B&B**

Adrienne Gaskell *(adriennegaskell.com) teaches kumihimo throughout the U.S. and Japan. She is the president of the American Kumihimo Society (amksoc.org).*

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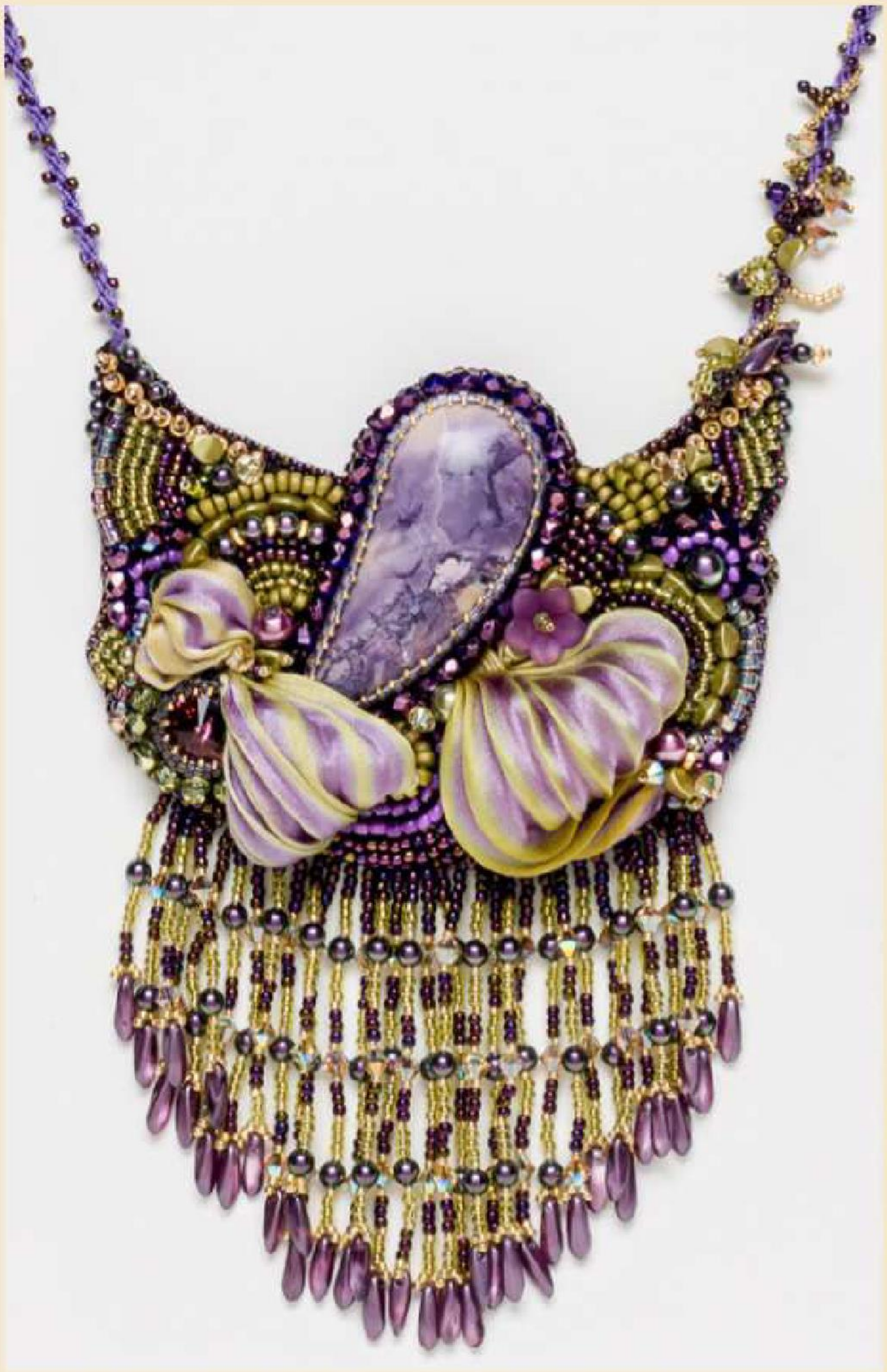
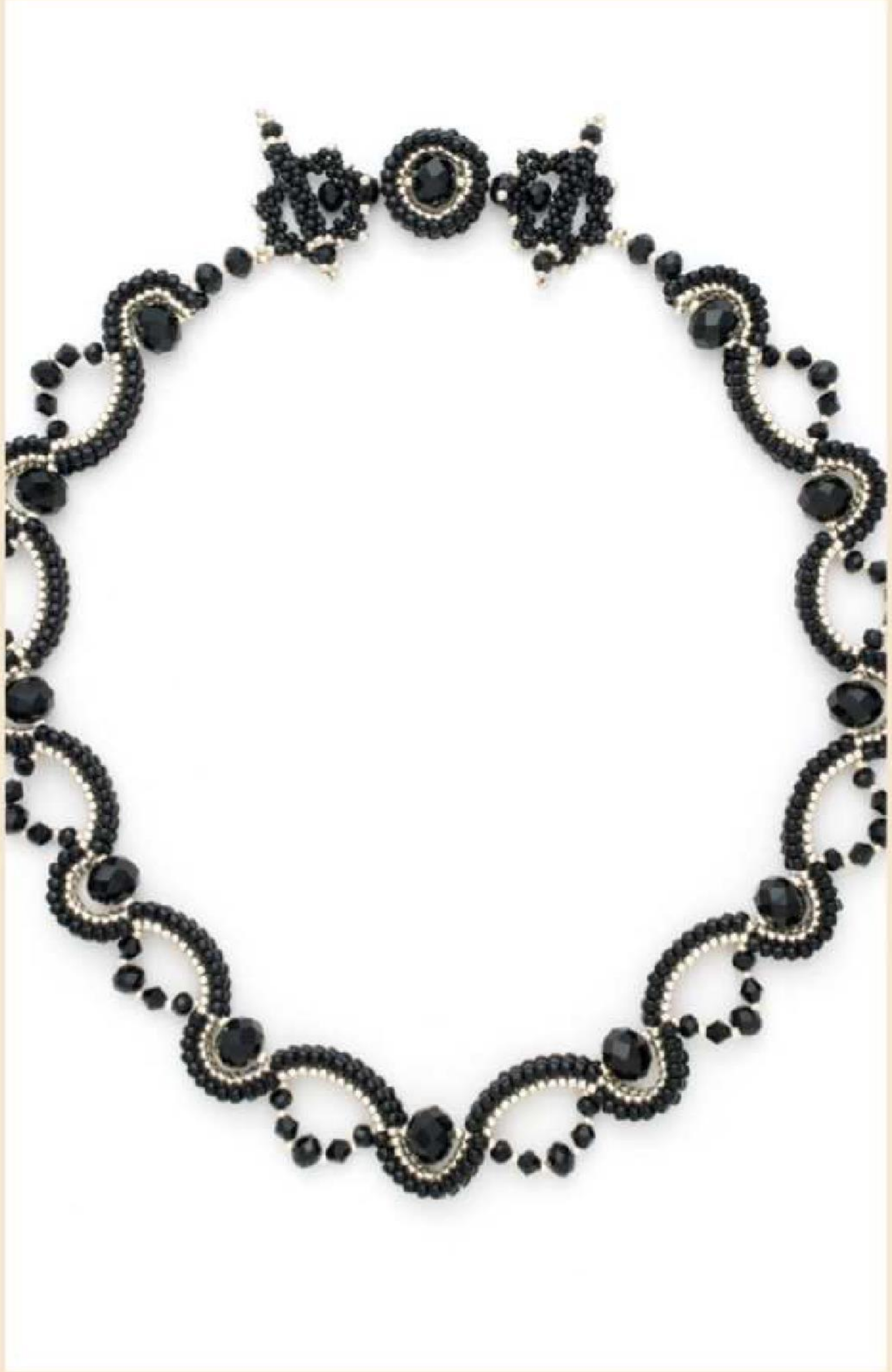
Stitched



Eliza's Violets

This bead embroidery necklace was inspired by two elements: the Pantone Color of the Year (Ultraviolet) and *My Fair Lady's* Eliza Doolittle and her famous basket of violets. A Tiffany stone cabochon by Clint Gardner has been paired with Water Lilies Shibori silk, which adds dimension and texture to the necklace. The C-lon neck chain is seven-strand kumihimo with 11º seed beads on one thread.

Chris Lewis-King
Binghamton, New York
lewiskingchris@aol.com



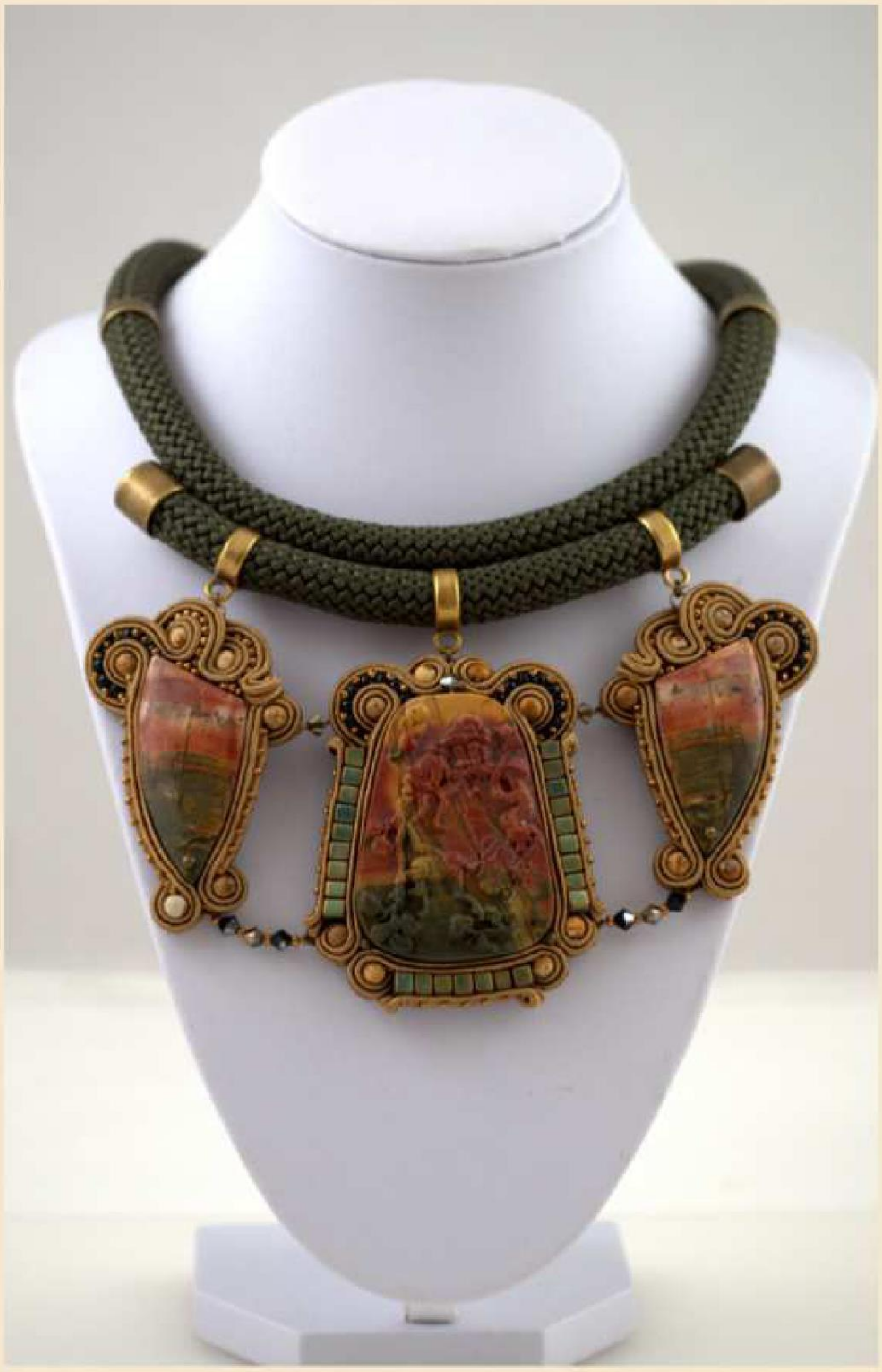
Infinity

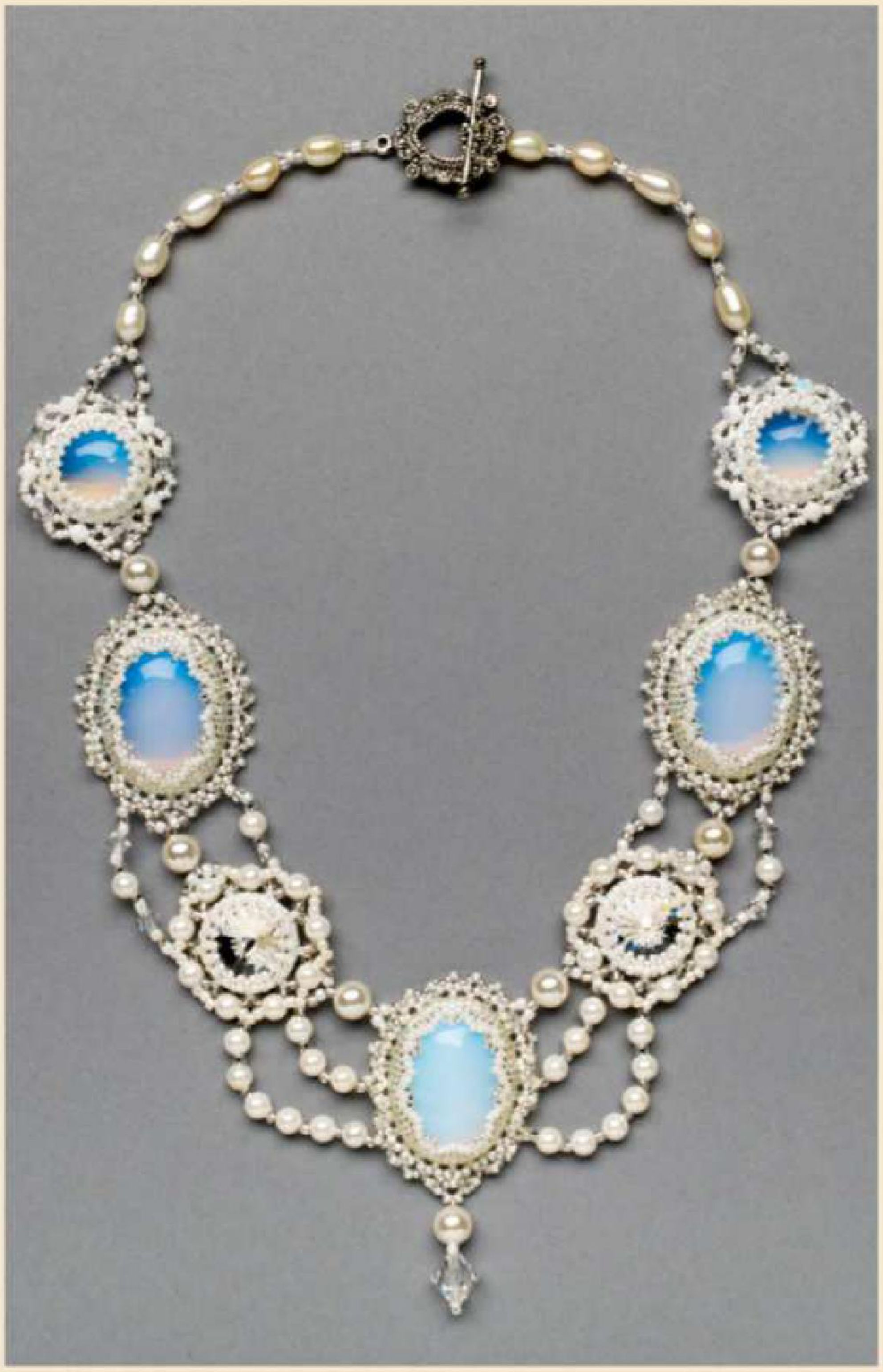
This necklace is one of my favorites. It has scrolls of tubular herringbone stitch accented with different sizes of bicones and rondelles, finished off with a matching beaded toggle.

Kathleen Devine
Morrisville, Pennsylvania
kddesigns2014@gmail.com
kddesignsbykdevine.etsy.com

marvels

Your Work submissions: We're always looking for new works of beaded art and jewelry from our readers! To be considered for publication, send a high-resolution digital image of your work, a description of the piece, and your contact information to editor@beadandbutton.com. If your piece is selected, we will ask you to send it to us to photograph.





Jungle Book

It was love at first sight with the inspiration for this necklace: a carved jasper cabochon. The cab has a picture of three monkeys sitting on a tree. I found two matching pendant jasper stones and framed them with only one color of soutache. A handful of beads and crystals add a sparkling extra touch, and everything hangs on a thick, climbing rope.

Olga Yatskova
Glenrothes, Fife, United Kingdom
sol06bryli@yahoo.com

Lacy Love

I designed this necklace using moonstones, Swarovski crystals, shell pearl beads, freshwater pearls, and size 11º and 15º Miyuki and Delica seed beads. It took me 12 hours to complete this piece, which is made with peyote and lace stitches. My inspiration came from a beautiful lace wedding dress; I wanted to create the perfect bridal necklace.

Iryna Shlapakova
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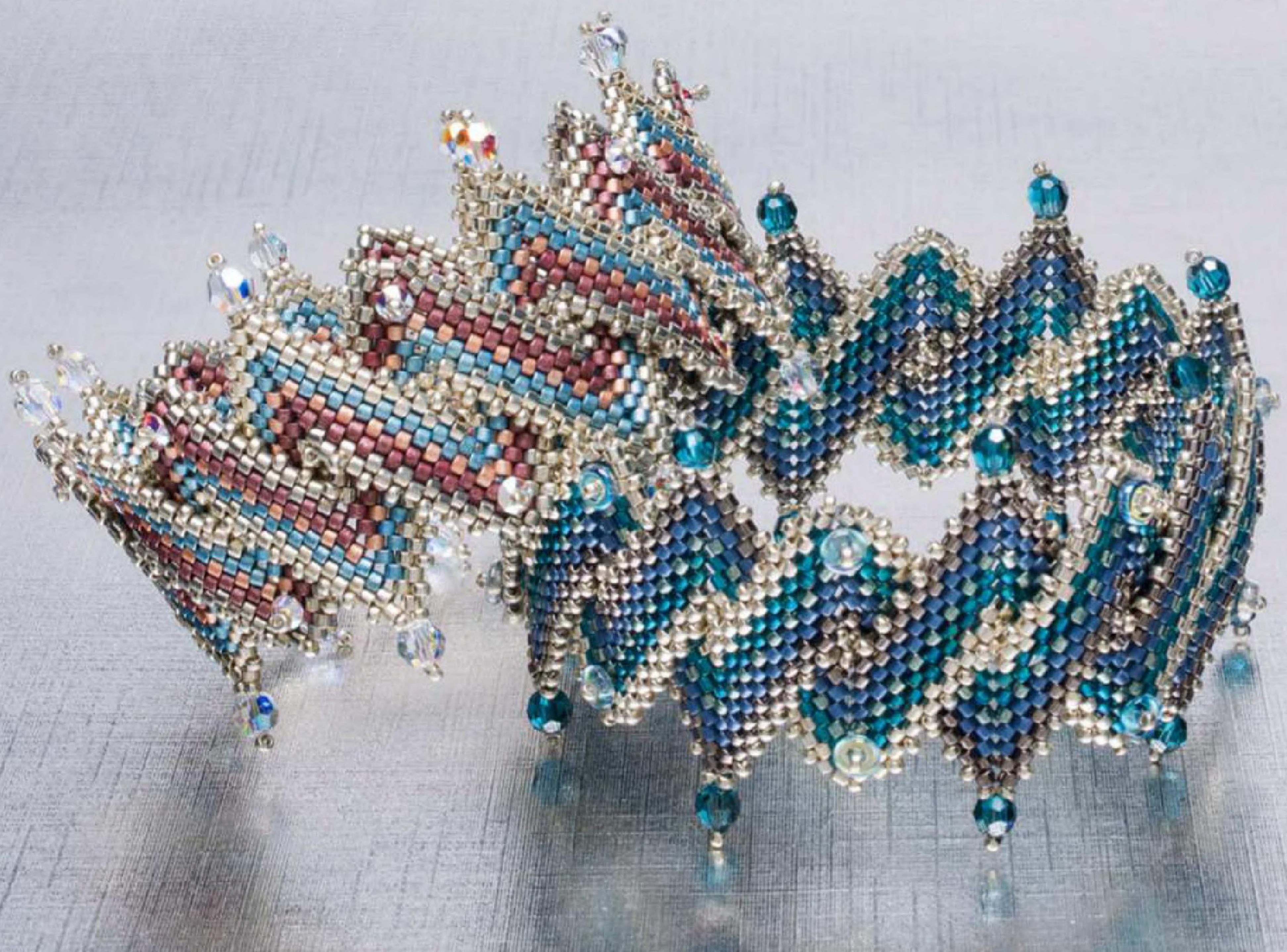
bead weaving



25 YEARS

○ 4 mm round crystal

◎ 3 mm lochrose crystal

11º cylinder beads
- ■ color A
- ■ color B
- ■ color C
- ■ color D
- ▢ color E
- ■ color F (filler beads)

● 15º seed bead

materials

sunset colors bangle 8-in. (20 cm) inner circumference

- **18** 4 mm round crystals (Swarovski, crystal AB)
- **18** 3 mm lochrose crystals (Swarovski, crystal AB)
- 11º cylinder beads (Miyuki Delica)
  - **4 g** color A (DB1851, Duracoat galvanized pewter)
  - **4 g** color B (DB1167, galvanized matte berry)
  - **2 g** color C (DB1155, galvanized semi-frosted Muscat)
  - **4 g** color D (DB1183, galvanized semi-frosted dark aqua)
  - **4 g** color E (DB1831, Duracoat galvanized silver)
  - **18** color F (any color, to use as filler beads)
- 15º seed beads (Miyuki 4201, Duracoat galvanized silver)
- nylon beading thread
- beading needles, #12
- beading awl
- thread conditioner

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Find info for the alternate colorway at
FacetJewelry.com/resourceguide

Find basics online:

FacetJewelry.com/basics

- peyote stitch, tubular
- attaching a stop bead
- ending and adding thread

Zig and zag your way to a spectacular geometric bracelet with two interwoven bands of peyote chevrons.

BAND 1

1) To determine how big to make your bangle, first measure the widest part of your hand. A bangle with nine chevrons will make a bangle with an 8-in. (20 cm) circumference. Each chevron adds about ¾ in. (1.9 cm) to the circumference.

2) On a comfortable length of conditioned thread, attach a stop bead, leaving a 6-in. (15 cm) tail. Pick up 15 color A 11º cylinder beads, a color F 11º cylinder (filler bead), 15 As, and a 15º seed bead a total of eight or nine times, depending upon how big you want to make your bangle.

note The filler bead can be any contrasting-color Delica and will be broken out in the next round to make room for a pair of Delicas.

3) Sew through the first A again to form a ring, and pull snug. These beads will shift to form rounds 1 and 2 of the first peyote band as you add the next round.

4) Work in rounds of peyote stitch as follows. End and add thread as needed.

Round 3: Using color B 11º cylinder beads, work seven peyote stitches with one bead per stitch **(figure 1)**. Slide an awl into the adjacent filler bead. Using gentle pressure, continue to push the awl into the filler bead until it breaks. Pick up two Bs, and sew through the next A in the original ring **(figure 2, a–b)**. These two beads will go into the space that had been occupied by the filler bead. Work seven stitches, skip the following 15º, and sew through the next A **(b–c)**. Repeat these stitches around the ring, and step up through the first B added in this round.

maintain order
Your beadwork will begin taking on a zigzag form as you work round 3, but it will be quite loose and easy to twist. If you are right-handed, keep the new round to the right of the original ring. If you're a lefty, keep the new beads to the left. This will help ensure that your work doesn't get twisted.

Round 4: Using Bs, work seven stitches, at which point your thread will be exiting the first bead of the pair that replaced the filler bead

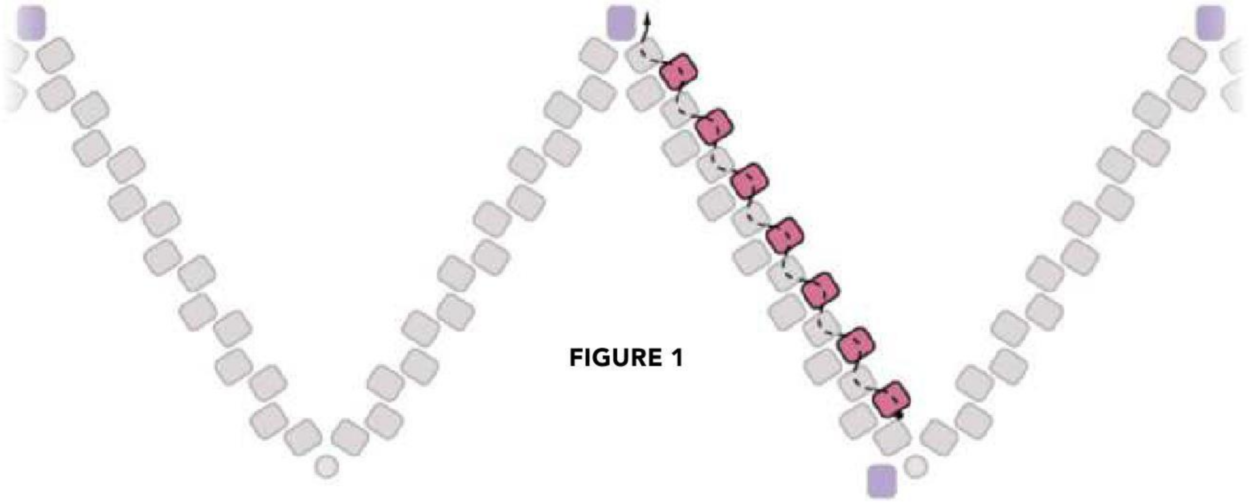

FIGURE 1

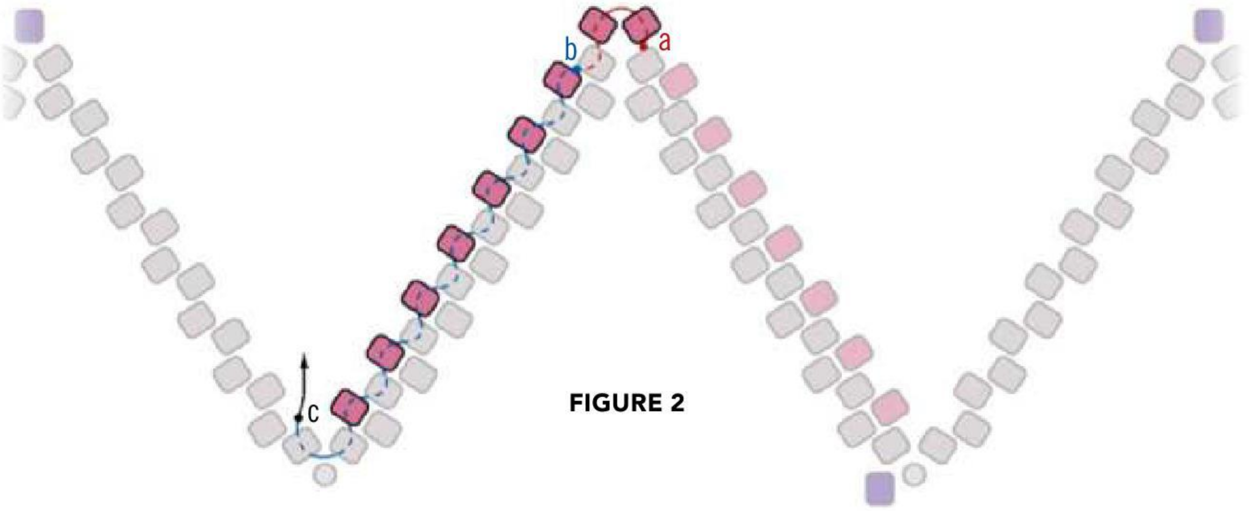

FIGURE 2

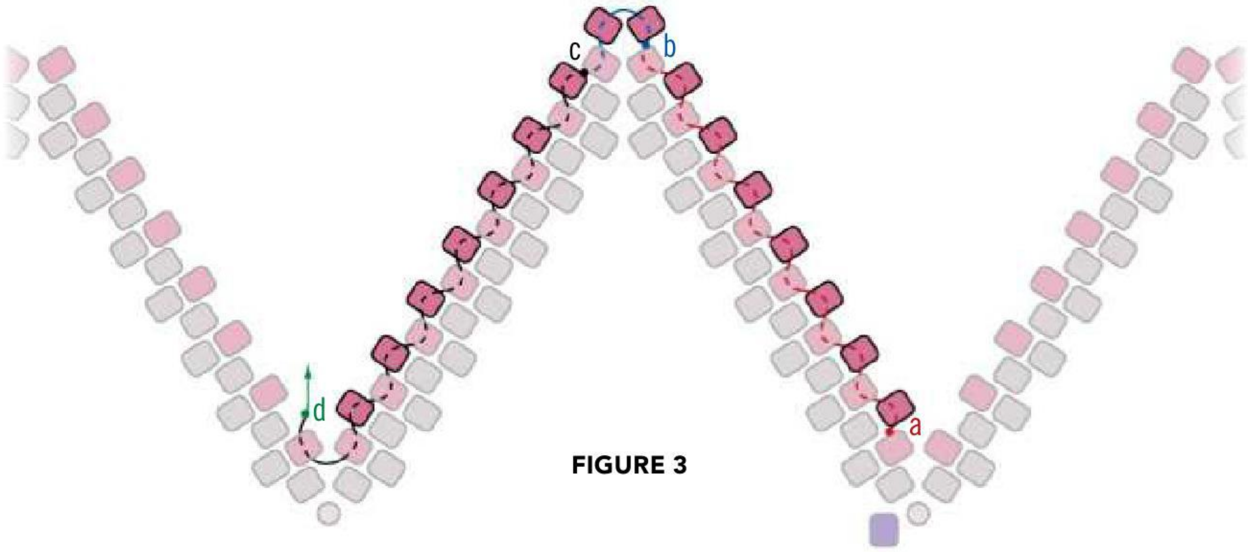

FIGURE 3

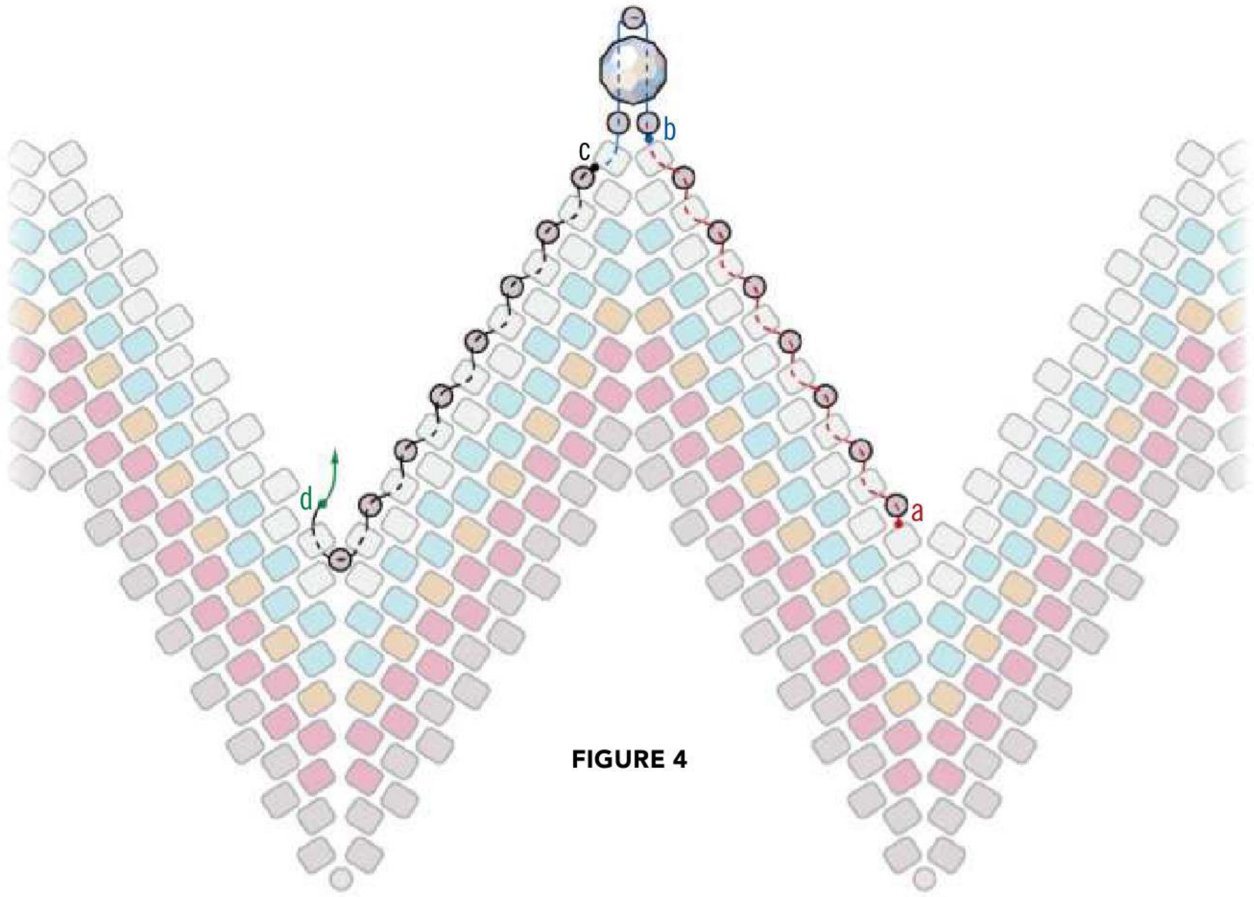

FIGURE 4

prevent tangles

It's very easy to get your thread wrapped around the points of the zigzag as you are working. To prevent tangles, use your nondominant hand to hold the beadwork out of the way as much as possible.

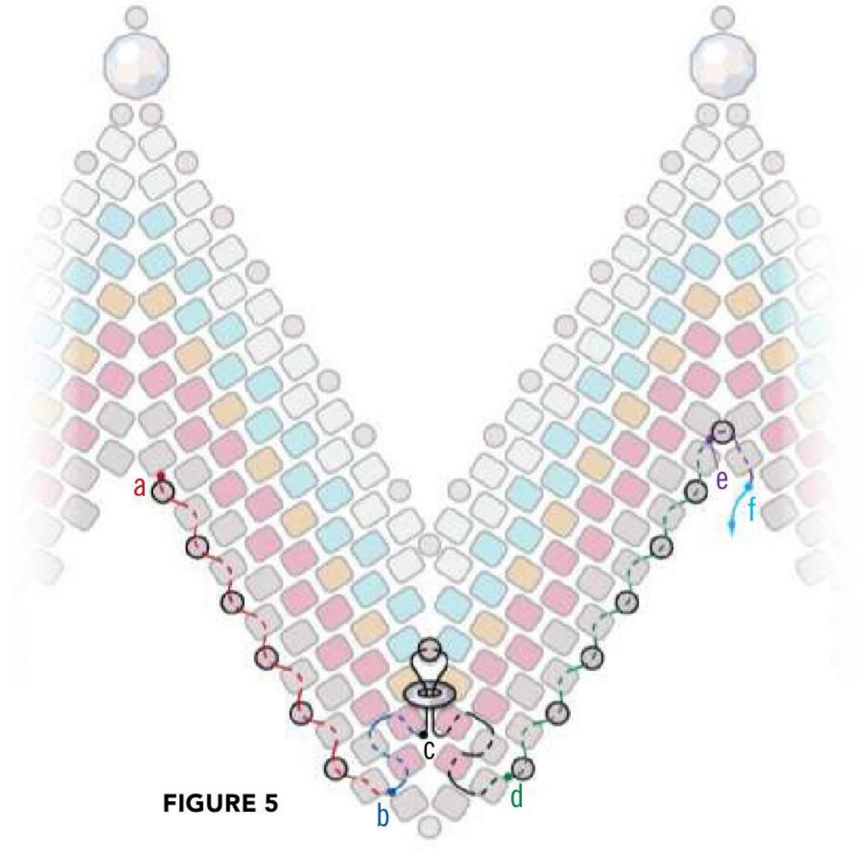

FIGURE 5

(figure 3, a–b). Pick up two Bs, and sew through the next bead in the pair **(b–c)**. Work seven stitches, and sew through the first B in the next set of seven Bs **(c–d)**. Repeat these stitches around the ring.

Round 5: Work as in round 4, but use color C 11º cylinders.

Rounds 6–7: Work as in round 4, but use color D 11º cylinders.

Rounds 8–9: Work as in round 4, but use color E 11º cylinders.

Round 10: Using 15ºs, work seven stitches as in round 4 **(figure 4, a–b)**. At the point, pick up a 15º, a 4 mm round crystal, and a 15º. Skip the last 15º, and sew back through the 4 mm. Pick up 15º, and sew through the next E **(b–c)**. Work seven more stitches with 15ºs. Pick up a 15º, and sew through the first E on the next edge **(c–d)**. Repeat all of these stitches around the ring, and end the thread.

5) Remove the stop bead from the tail, and end the tail. Add a new 2-ft. (61 cm) thread to the beadwork, and exit the first A in round 1 at the inner point of a "V," with your needle pointing toward the tip **(figure 5, point a)**.

6) For the final round, use 15ºs to work six stitches **(a–b)**. Sew through the adjacent B, A, and B **(b–c)**. Pick up a 3 mm lochrose crystal and a 15º.

Skip the 15º, sew back through the 3 mm, and continue through the adjacent B, A, B, and A to exit the next edge **(c–d)**. Work six stitches with 15ºs **(d–e)**, pick up a 15º, and sew through the first A in the set of seven As on the next edge **(e–f)**. Repeat these stitches around the ring, and end the thread.

supply option

If desired, substitute the lochrose crystals with O-beads, Demi beads, or even faceted rondelles.

BAND 2

1) On a new thread, pick up beads as in step 2 of "Band 1."

2) Wrap this strand of beads around Band 1, weaving it over and under the legs of the points. It will be very loose at first. As well as possible, align the filler beads across from the points with the 4 mm crystals, and align the 15°s across from the points with the 3 mm lochrose crystals **(figure 6)**.

3) Position the beadwork so the 4 mm crystals on Band 1 are pointing down. Repeat "Band 1," steps 3–6. You will be stitching one leg of a chevron in front of the first band and the second leg behind the first band. New rounds should be added along the top of the strand. The beadwork will flatten out and become more manageable in round 4. Getting this band started is the most challenging part of this project, but if you work slowly and carefully you'll be successful. You can do it! **B&B**

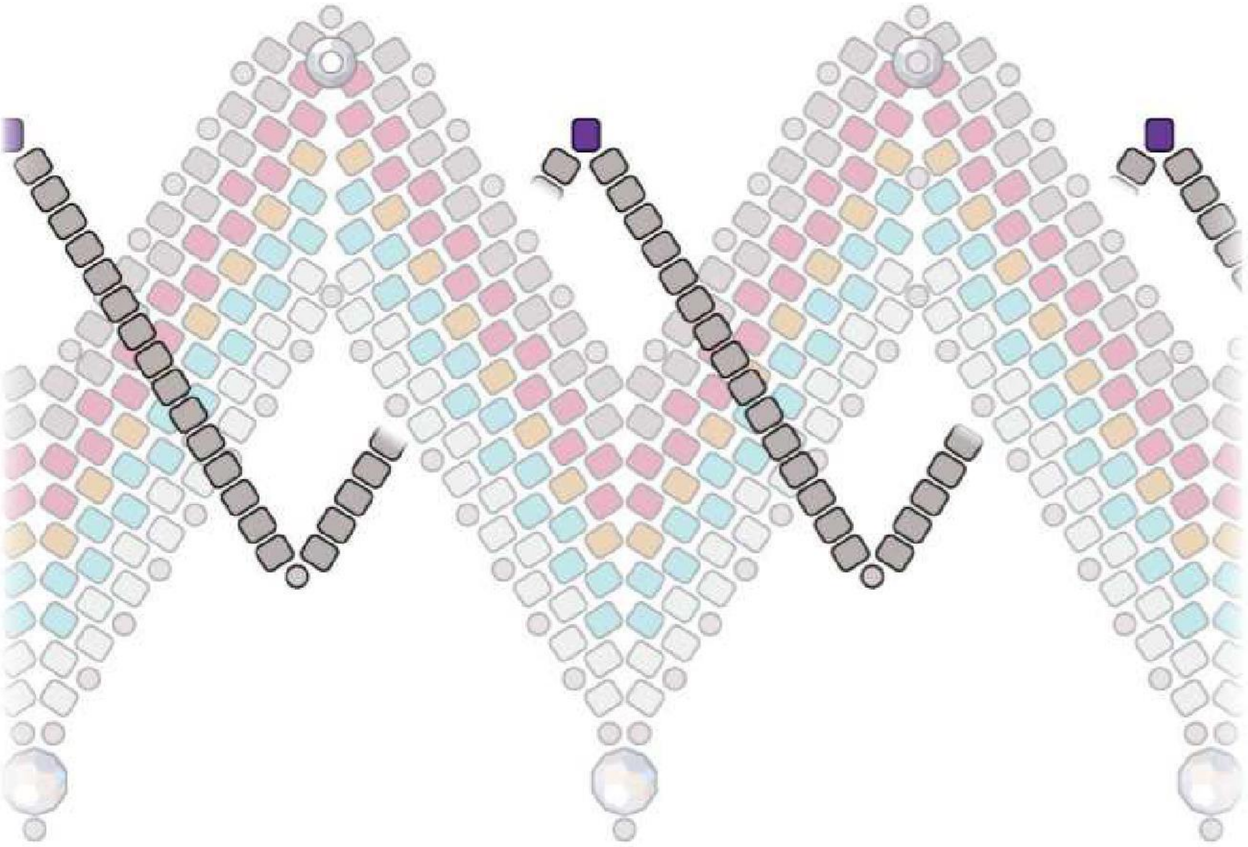

FIGURE 6

June Malone
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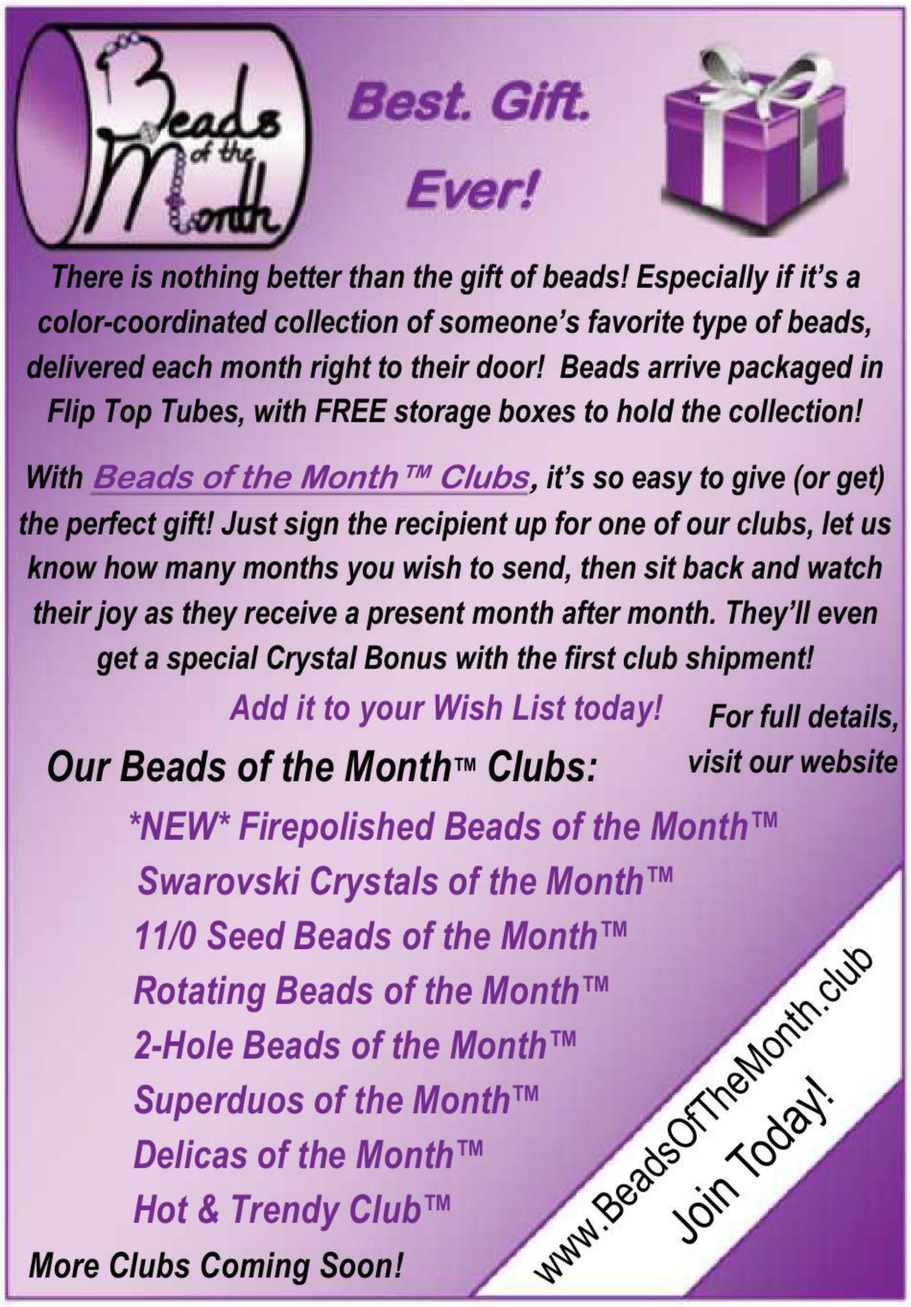

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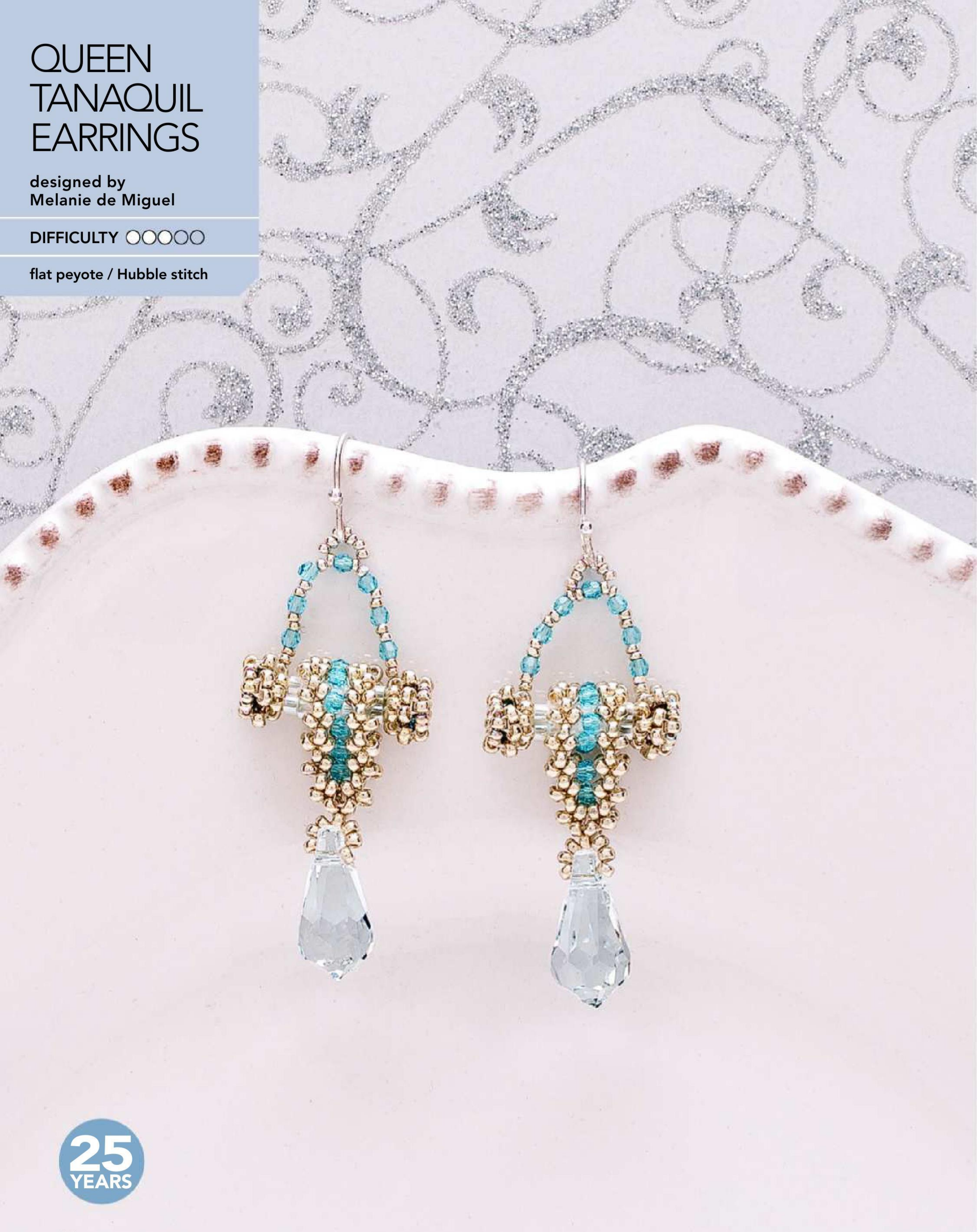
flat peyote / Hubble stitch



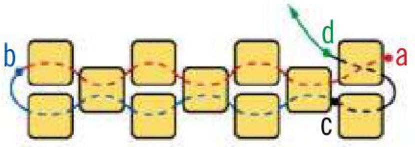


FIGURE 1

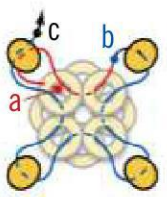


FIGURE 2

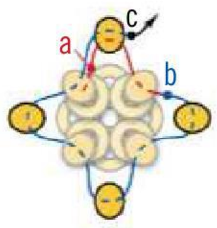


FIGURE 3

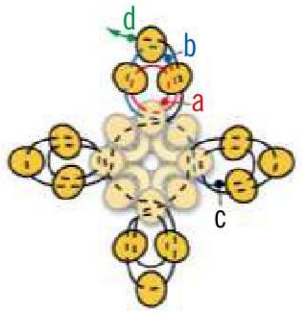


FIGURE 4

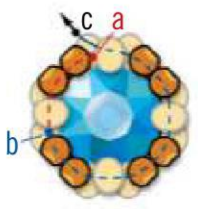


FIGURE 5

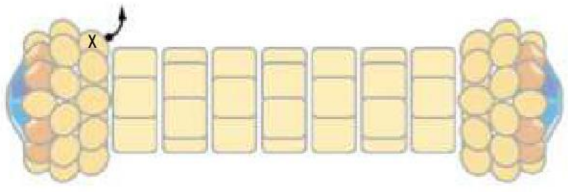


FIGURE 6

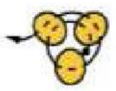


FIGURE 7

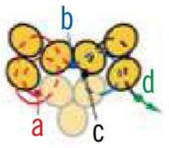


FIGURE 8

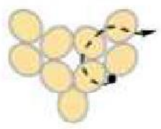
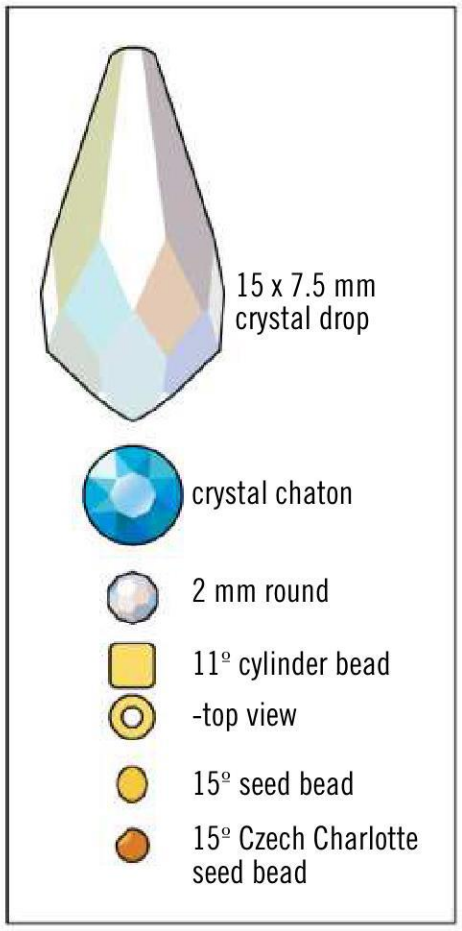


FIGURE 9



materials

crystal/silver earrings
2 in. (5 cm)

- **2** 15 x 7.5 mm crystal drops (Swarovski 6000, crystal)
- **2** ss17 crystal chatons (Swarovski 1088, light turquoise)
- **34** 2 mm round crystals (Swarovski, light turquoise)
- **1 g** 11º cylinder beads (Miyuki Delica, DB0201, white pearl)
- **1 g** 15º seed beads (Miyuki 4201, Duracoat galvanized silver)
- **1 g** 15º Czech Charlotte seed beads (silver-plated AB)
- **2** ear wires
- Fireline, 4 lb. test
- beading needles, #13 and #15

Find info for the alternate colorway at **FacetJewelry.com/resourceguide**

Find basics online:
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- peyote stitch: odd-count
- ending and adding thread
- half-hitch knot

Tanaquil was the first woman in Roman history to take an active role in politics. Channel your inner queen with these light and simple, yet intricate, earrings featuring a tiny peyote bar graced with delicately draping crystals and seed beads.

PEYOTE BAR

1) On 1 yd. (.9 m) of thread and leaving a 6-in. (15 cm) tail, pick up seven 11º cylinder beads (**figure 1, a–b**). These beads will shift to form rows 1 and 2 as the next row is added. Using cylinders, work three peyote stitches (**b–c**). Pick up a cylinder, and sew through the first bead in row 1 (**c–d**).

2) Working in odd-count peyote, work five more rows for a total of eight rows. Zip up rows 1 and 8 to form a tube, and exit an edge cylinder, with your needle pointing away from the beadwork.

3) Pick up a 15º seed bead, sew down through the same cylinder your thread just exited, and sew out through the next edge cylinder (**figure 2, a–b**). Repeat this stitch three times, and step up through the first 15º added (**b–c**).

4) Pick up a 15º, and sew through the next 15º in the previous round (**figure 3, a–b**). Repeat this stitch three times to complete the round, and step up through the first 15º added in this round (**b–c**).

note Each of the four beads just added will become a "body" bead for the Hubble stitches in the next round.

5) Pick up two 15ºs, and sew through the 15º your thread is exiting and the first 15º just added (**figure 4, a–b**). These are the "arms" of the stitch. Pick up a 15º, and sew through the next two beads in this unit as well as the following two 15ºs at the end of the bar (**b–c**). The new bead is the "head" bead of the unit you just completed. Repeat these stitches three times to complete the round, and step up to exit the first head bead added in this round (**c–d**).

6) Pick up two 15º Charlottes, and sew through the head bead in the next unit (**figure 5, a–b**). Repeat this step three times to complete the round (**b–c**). Sew through all the beads in this round, but don't pull tight. Position a chaton in the opening created at this end of the tube, and pull to tighten the opening and secure the chaton. This can be a little fiddly but have patience and you will succeed. Retrace the thread path once more. Sew through the next arm bead, make a half-hitch knot, and snug up the beads again.

7) Sew through the beadwork to exit the other end of the tube, and repeat steps 3–6. After the second chaton is secured, sew through two 15ºs to exit a body bead in a Hubble stitch (marked with an "x" in **figure 6**). End the tail but not the working thread. Set this bar aside.

8) Repeat steps 1–7 to make another bar.

DRAPE

1) On 1 yd. (.9 m) of thread and leaving an 8-in. (20 cm) tail, pick up three 15ºs, and sew through the first two 15ºs again (**figure 7**). The top two beads in this stitch are body beads from which you will work two Hubble stitches.

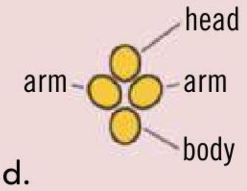
2) Using 15ºs, add two arm beads and then a head bead as before (**figure 8, a–b**). Pick up two 15ºs, and sew back through the adjacent body bead (**b–c**). Sew through the first of the two new 15ºs, pick up a 15º, and sew through the next 15º (**c–d**). Snug up your work.

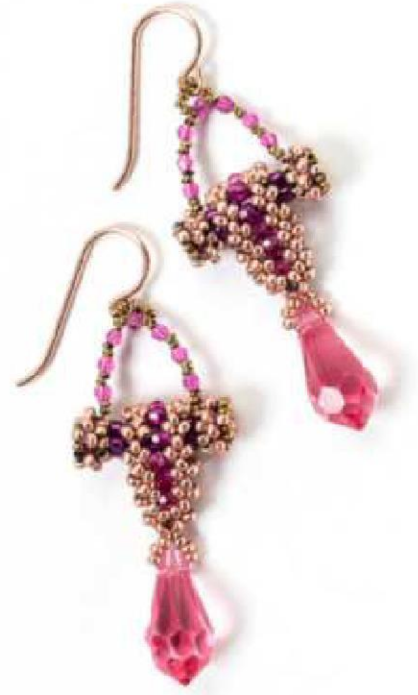
3) Sew through the next three 15ºs to exit the newest head bead (**figure 9**).

4) Work a Hubble stitch off of this head bead, which doubles as

anatomy of a Hubble stitch

Each Hubble stitch consists of a body bead, two arms, and a head.





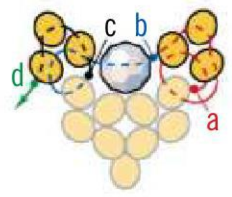


FIGURE 10

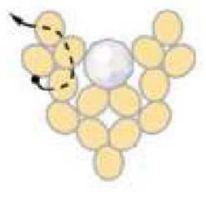


FIGURE 11

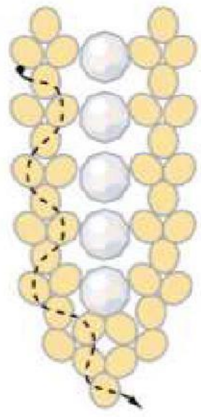


FIGURE 12

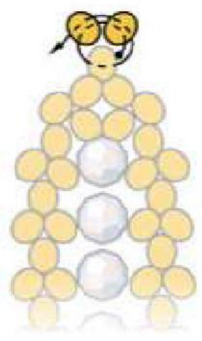


FIGURE 13

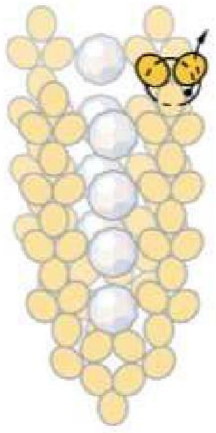


FIGURE 14

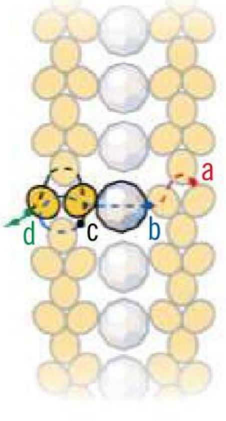


FIGURE 15

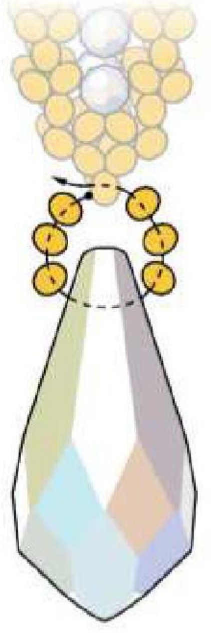


FIGURE 16

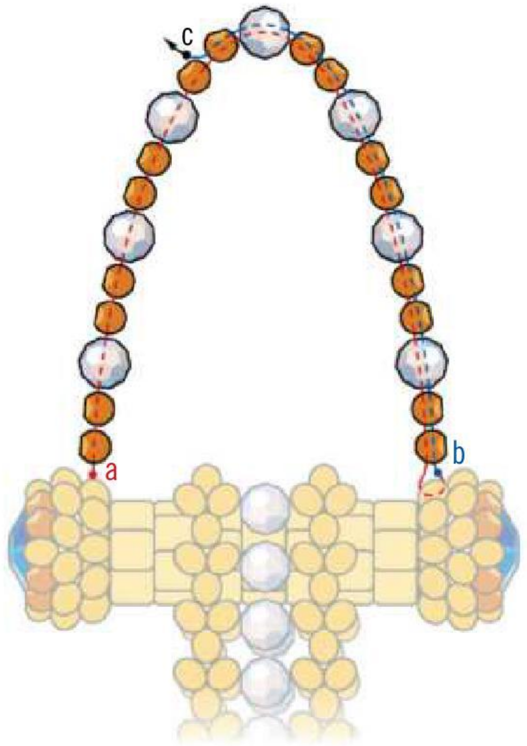


FIGURE 17

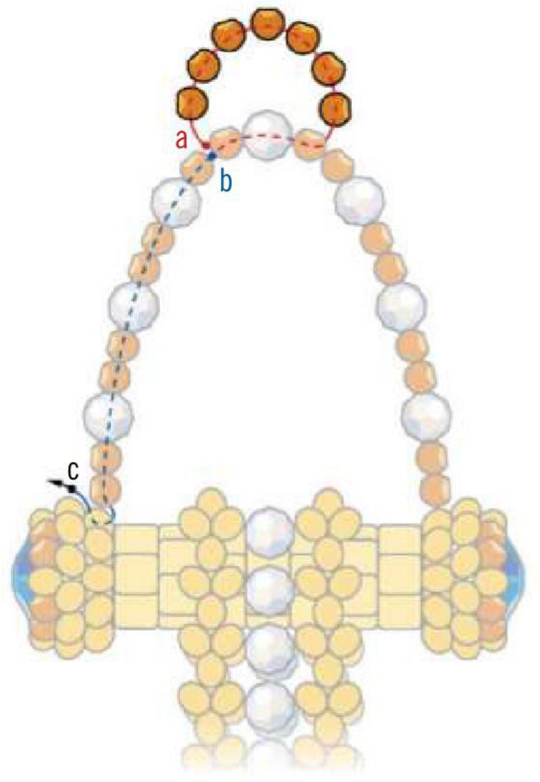


FIGURE 18

the body bead for the new stitch **(figure 10, a–b)**. Pick up a 2 mm crystal and two 15ºs, and sew back through the adjacent head bead **(b–c)**. Sew through the first of the two 15ºs just added, pick up a 15º, and sew through the next 15º **(c–d)**.

5) Sew through the adjacent three 15ºs to exit the new head bead **(figure 11)**.

6) Repeat steps 4–5 four times so the strip has a total of five 2 mm crystals. Sew through the beadwork to exit the single 15º at the bottom of the strip **(figure 12)**.

7) Flip the beadwork over. Pick up two 15ºs, and sew through the 15º your thread just exited and the two new 15ºs **(figure 13)**.

8) Repeat steps 2–5 and then repeat steps 4–5 three times so this strip has a total of four 2 mm crystals.

9) Add two arm beads **(figure 14)**. To connect the ends of the strips, sew through the head bead on the corresponding end of the other strip and the adjacent arm bead on this end **(figure 15, a–b)**. Pick up a 2 mm crystal and two 15ºs, and sew back through the head bead on the next strip **(b–c)**. Sew through the first of the two new 15ºs, the head bead on the end of the remaining strip, and the next 15º on this strip **(c–d)**. Snug up your work, and end the working thread.

10) With the tail exiting the end bead that connects the two strips, pick up three 15ºs, a crystal drop, and three 15ºs, and sew through the end 15º again **(figure 16)**. Retrace the thread path, and end the thread.

11) Repeat steps 1–10 to make another drape.

FINISHING

1) With the working thread on a peyote bar, pick up a repeating pattern of two Charlottes and a 2 mm crystal seven times and then pick up two more Charlottes. Hang a drape on the bar, and sew through the corresponding body bead at the other end of the bar to form a loop **(figure 17, a–b)**. Sew back through the next 13 beads **(b–c)**.

2) Pick up seven Charlottes, and sew through the center Charlotte, 2 mm, and Charlotte on the loop **(figure 18, a–b)**. Continue through the next 10 beads in the loop, and sew through the body bead the loop is attached to **(b–c)**. Make sure you sew through the side of the bead that does not already have a thread emerging from it so the loop attachment will be symmetrical. Retrace the thread path through the loop, and end the thread. Open the loop of an earring finding, and attach it to the Charlotte loop.

3) Repeat steps 1–2 to finish the other earring. B&B

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Tropicana Laughlin
Hotel & Casino

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March 8, 9, 10, 2019
58th Annual Association Show
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Kansas City, MO
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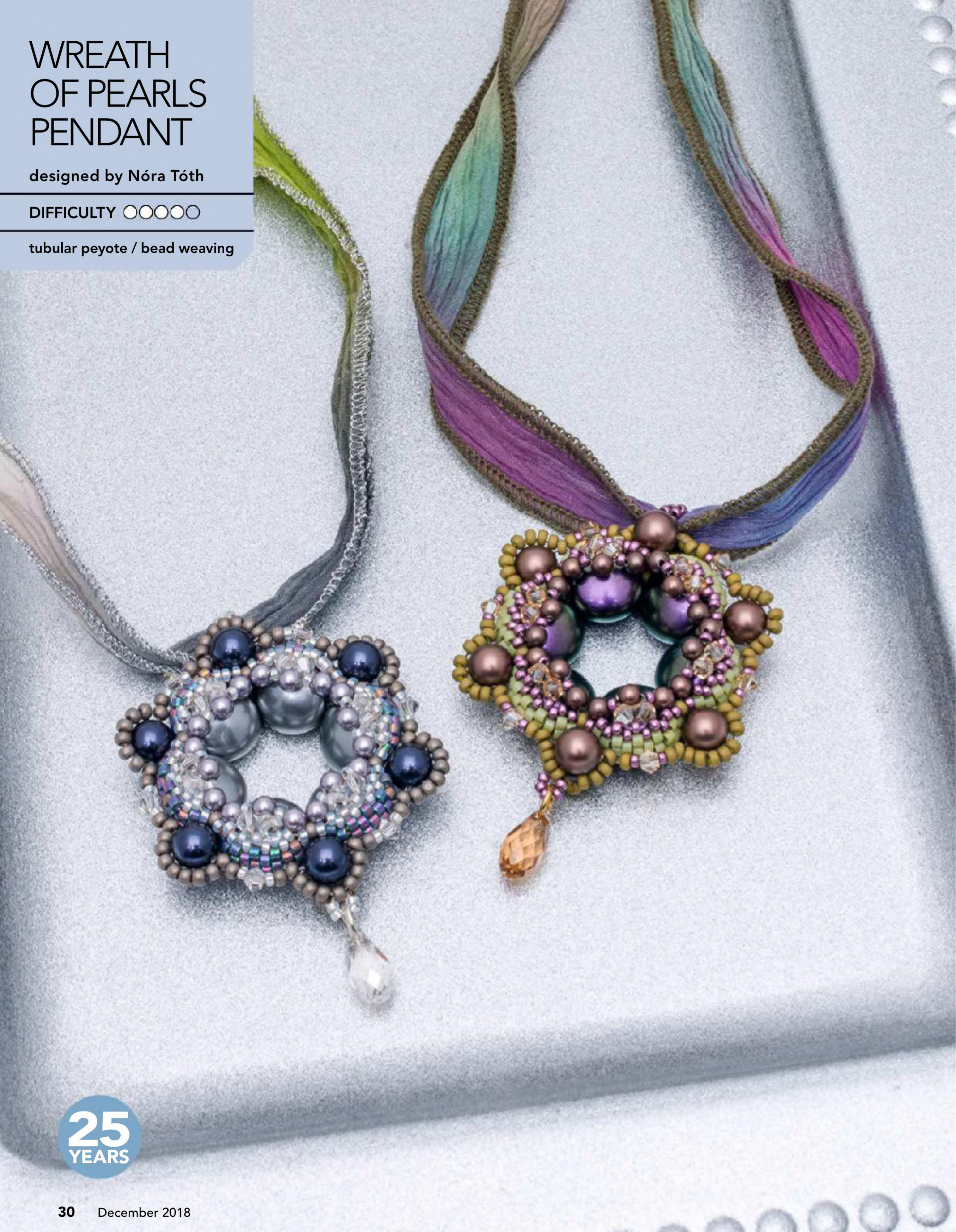
WREATH OF PEARLS PENDANT

designed by Nóra Tóth

DIFFICULTY ●●●●○

tubular peyote / bead weaving



25 YEARS

Combine lustrous pearls and sparkling crystals for an elegant pendant with an understated nod to the holidays.

materials

purple/green pendant
2 in. (5 cm)

- **6** 10 mm coin pearls (Swarovski, iridescent purple)
- **6** 6 mm pearls (Swarovski, velvet brown)
- **18** 3 mm pearls (Swarovski, velvet brown)
- **18** 3 mm bicone crystals (crystal golden shadow)
- **1** 11 x 5.5 mm crystal drop (Swarovski, golden shadow)
- **1 g** 11º seed beads (Toho 2032, matte golden olive luster)
- **2 g** 11º cylinder beads (Miyuki DB2123, Duracoat opaque fennel)
- **1 g** 15º seed beads (Miyuki 4220, Duracoat galvanized eggplant)
- **1** 6–7 mm jump ring
- Fireline, 6 lb. test
- beading needles, #12
- **2** pairs of chainnose, flat-nose, and/or bentnose pliers

Find info for the alternate colorway at **FacetJewelry.com/resourceguide**

Find basics online:
FacetJewelry.com/basics

- peyote stitch: tubular
- ending and adding thread
- square knot

1) On 2 yd. (1.8 m) of thread and leaving a 6-in. (15 cm) tail, pick up a repeating pattern of a 10 mm coin pearl and an 11º seed bead six times. Tie the beads into a ring with a square knot, sew through all the beads again, and exit an 11º **(photo a)**.

keep it flat Try to keep the ring of coin pearls relatively flat as you work the first few steps.

2) Pick up 12 11º cylinder beads, and sew through the next 11º seed bead **(figure 1, a–b)**. Repeat this stitch five times to complete the round **(b–c)**. The cylinder beads added in this step will form rounds 1 and 2 of peyote as the next round is added.

3) Work rounds of peyote stitch as follows.

Round 3: Pick up a cylinder, skip the next cylinder, and sew through the following one **(figure 2, a–b)**. Repeat this stitch fives times and sew through the next 11º seed bead **(b–c)**.

Repeat these stitches five times to add six cylinders around each coin pearl, and step up through the first cylinder added in this round **(c–d)**.

Round 4: Work five peyote stitches with one cylinder per stitch **(figure 3, a–b)**. Pick up an 11º seed bead, and sew through the first cylinder in round 3 of the arch around the next coin pearl **(b–c and photo b)**. Repeat these stitches around the ring to add five cylinders around each coin pearl, placing one 11º seed bead at each junction between pearls **(c–d)**. After adding the final 11º seed bead, sew diagonally through the next two cylinders

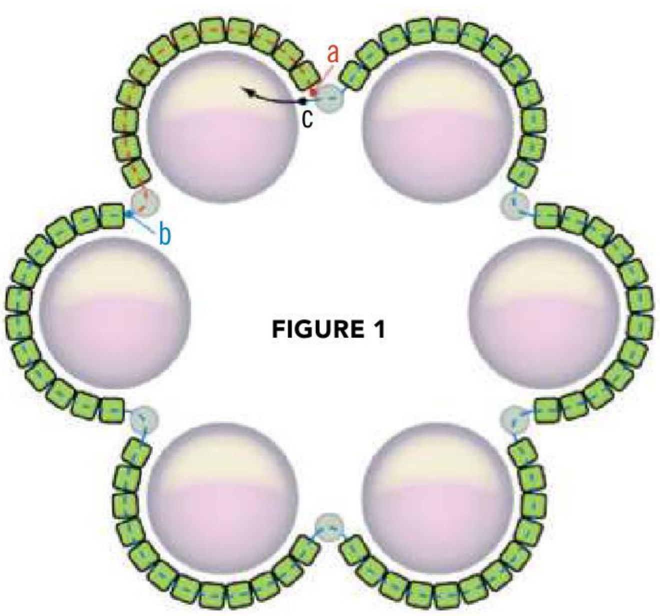


FIGURE 1

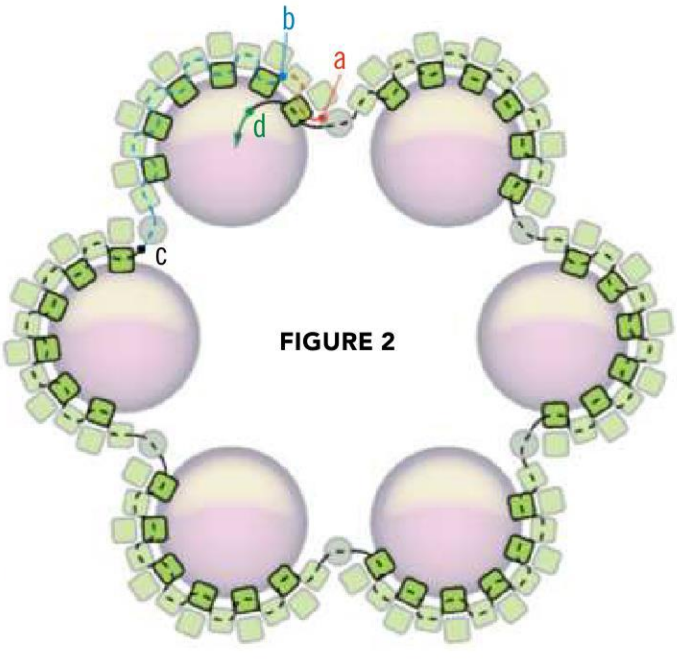


FIGURE 2

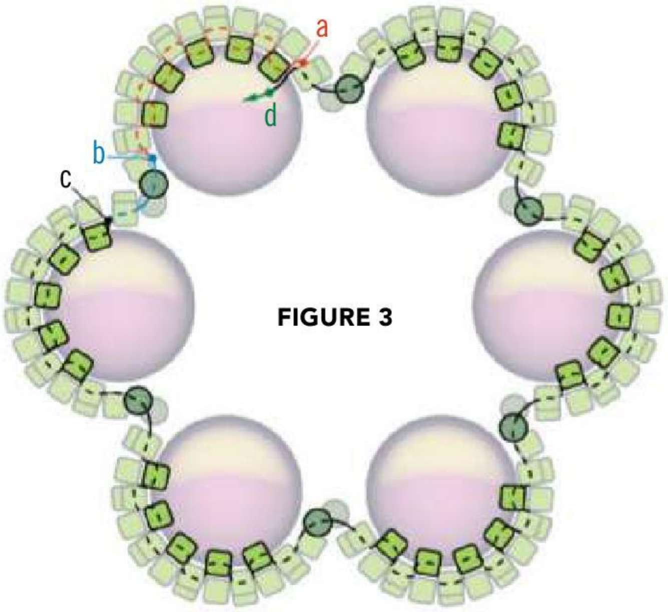
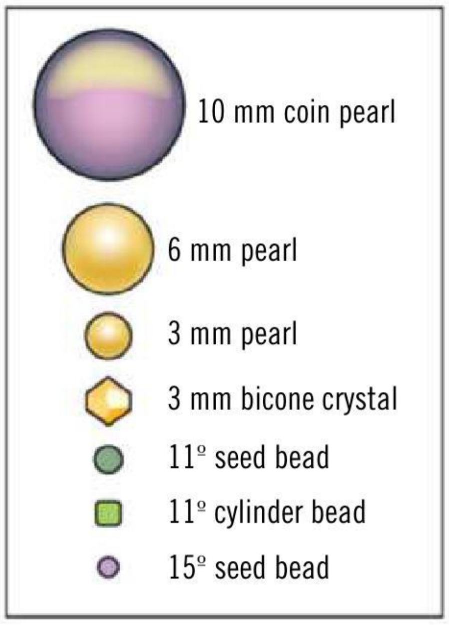
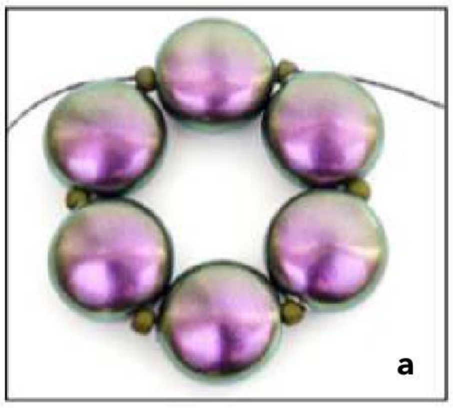


FIGURE 3

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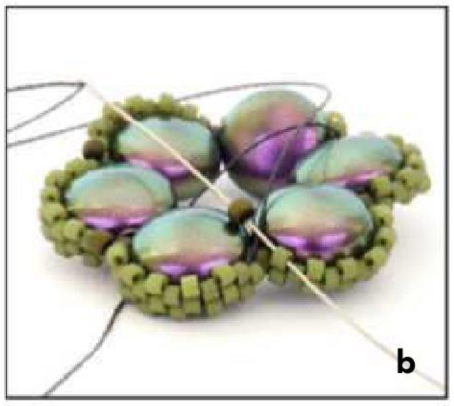
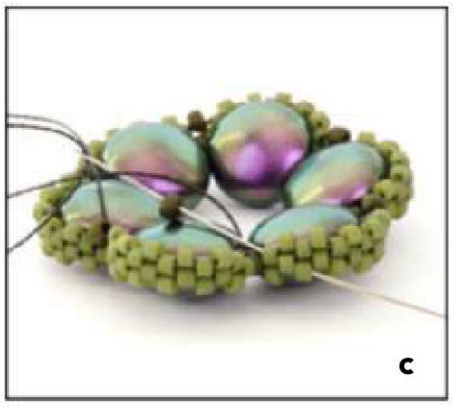
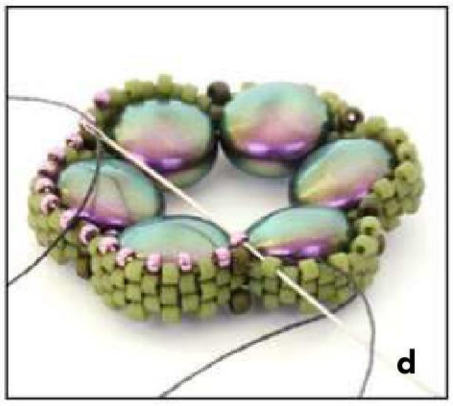
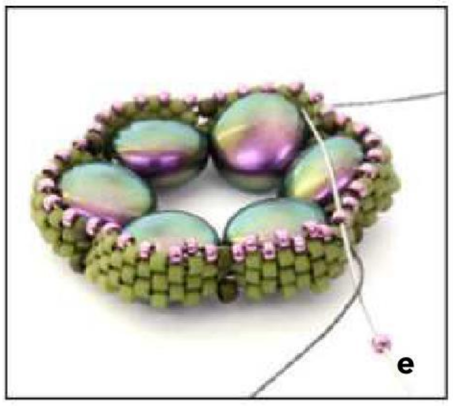
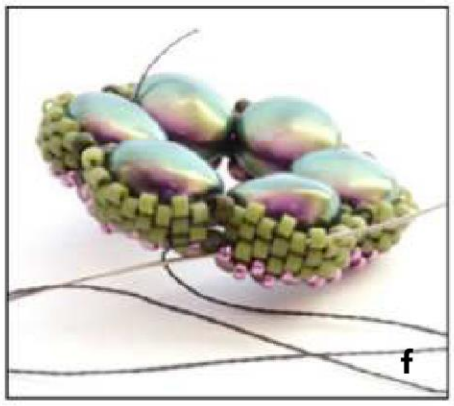
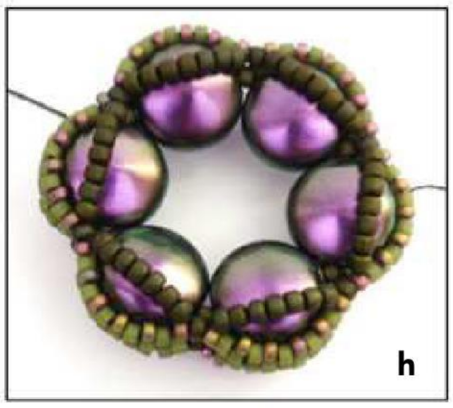

b

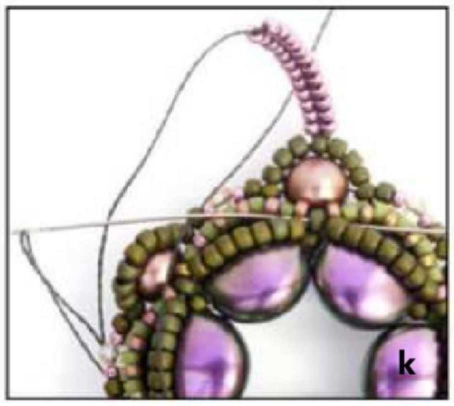

c











to exit the other edge **(photo c)**.

Round 5: Work as in round 4 to add five cylinders along the opposite edge of each coin pearl and an 11º seed bead at each junction between pearls. Due to your starting position, you will add four cylinders along the first pearl to begin and then you'll add the final one at the end of the round.

Round 6: Work a round with 15º seed beads **(photo d)**. Step up through the first 15º added in the round.

Round 7: Work another round with 15ºs, placing five 15ºs along each coin pearl. When you get to the intersections between the pearls, Sew through the adjacent 11º seed bead and the next 15º **(photo e)**. Repeat these stitches around the ring to complete the round.

4) Exit an 11º seed bead on this surface. Pick up a 3 mm pearl, a 15º, a 3 mm, a 15º, and a 3 mm, and sew through the next 11º seed bead **(figure 4, a–b)**. Repeat this stitch around the ring, and sew through the first 3 mm and 15º just added **(b–c)**.

5) Pick up a 3 mm bicone crystal, and sew through the center 15º

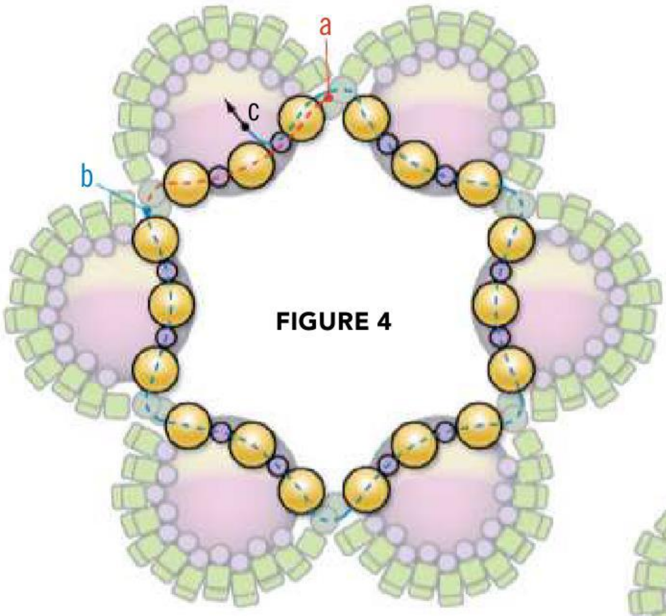


FIGURE 4

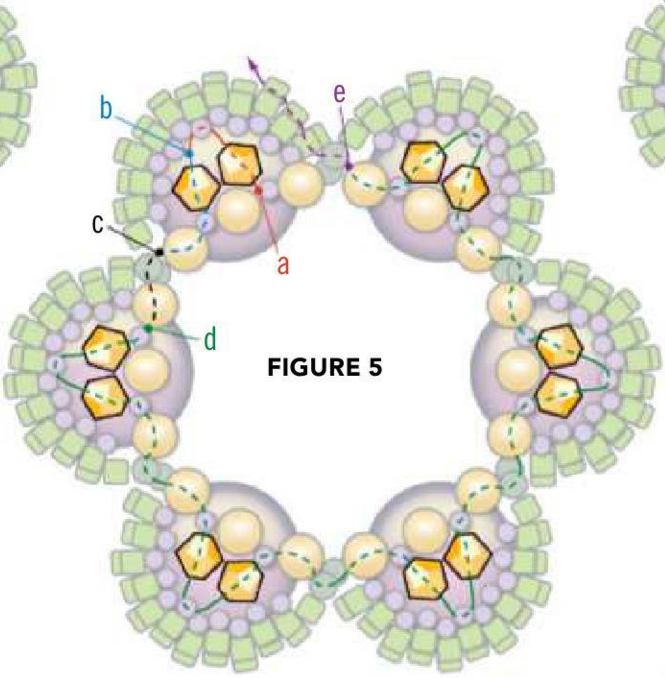


FIGURE 5

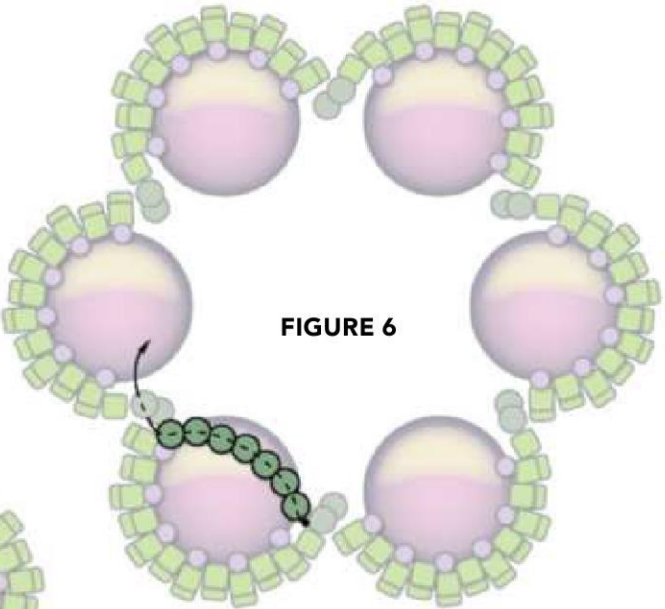


FIGURE 6

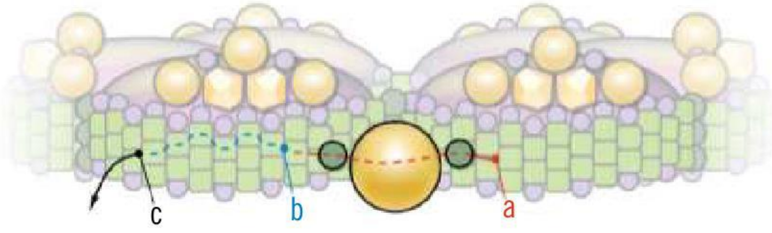


FIGURE 7

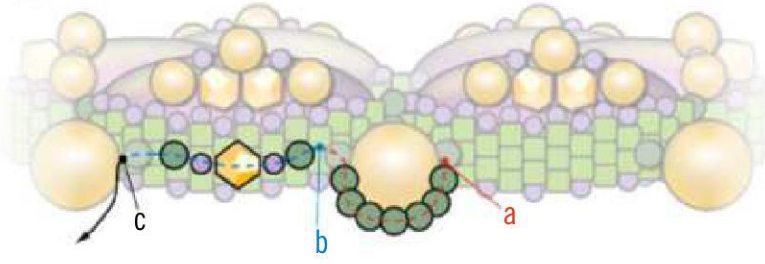
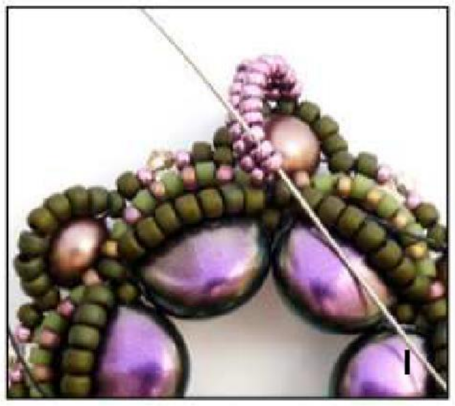
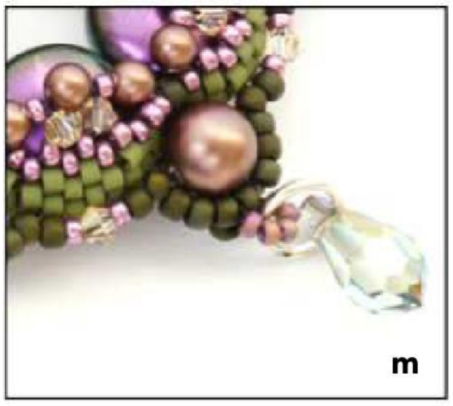


FIGURE 8





along this pearl **(figure 5, a–b)**. Pick up a bicone, and sew through the next 15º and 3 mm **(b–c)**. Continue through the next 11º seed bead, 3 mm, and 15º **(c–d)**. Repeat these stitches around the ring **(d–e)**. Sew through the beadwork to exit an 11º cylinder bead on the opposite surface **(photo f)**.

6) Work a round of peyote using 15ºs, exiting an 11º seed bead **(photo g)**.

7) Pick up seven 11º seed beads, and sew through the next 11º seed bead **(figure 6)**. Repeat this stitch five times to complete the round **(photo h)**.

8) Sew through the beadwork to exit at **figure 7, point a**. Pick up an 11º seed bead, a 6 mm pearl, and an 11º seed bead, and sew through the corresponding cylinder along the next coin pearl **(a–b)**. Sew through the beads around this coin pearl to exit at the same spot on the other side of the pearl **(b–c)**. Repeat this stitch to add an 11º, a 6 mm, and an 11º at the junction of each pair of coin pearls. Step up through the first 11º added in this round.

9) Pick up seven 11ºs, skip the next 6 mm, and sew through the following 11º **(figure 8, a–b)**. Pick up an 11º seed bead, a 15º, a 3 mm bicone crystal, a 15º, and an 11º seed bead, and sew through the next 11º seed bead **(b–c)**. Repeat these stitches around the ring, and step up through the first four 11ºs added in this round.

FINISHING

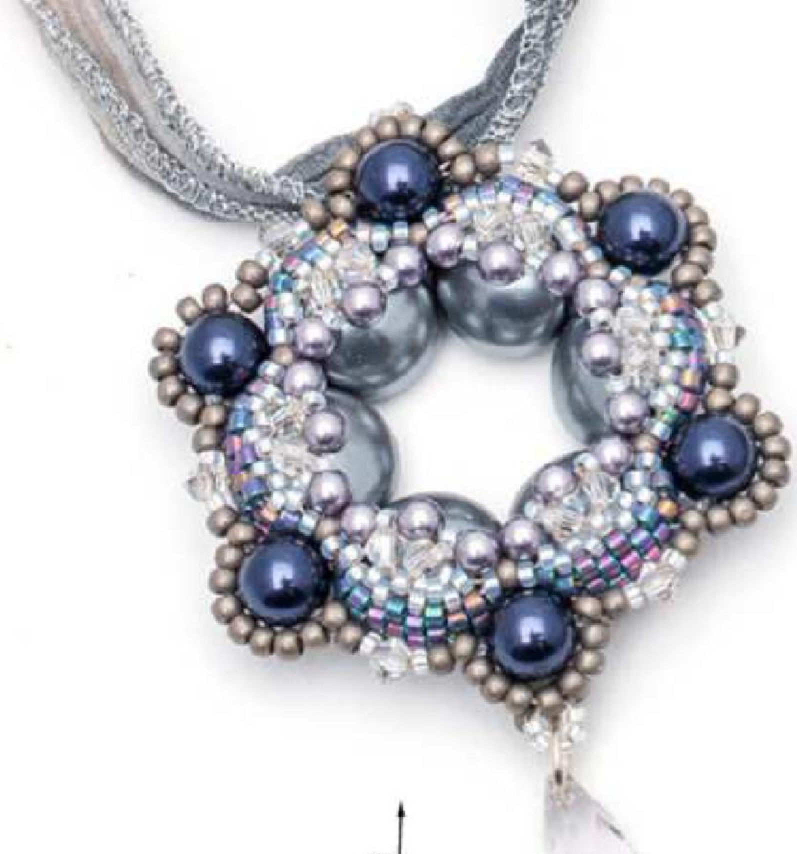
1) Pick up two 15ºs, and sew through the same 11º your thread is exiting **(photo i)**. Sew through the first 15º again. Pick up two 15ºs, and sew down through the adjacent 15º and up through the 15º your thread is exiting and the first 15º in the pair just added **(figure 9)**. Repeat this stitch 10 times to create a strip that is 12 beads long and two beads wide **(photo j)**.

2) Curve the strip to the back of the pendant, sew through the 11º seed bead on the opposite side of the pearl **(photo k)**, and sew back through a few 15ºs in the strip of 15ºs to create a bail **(photo l)**. Retrace the thread path a few times. Sew through the beadwork to exit the 11º opposite the bail **(figure 10, a–b)**.

3) Pick up five 11º seed beads, and sew through the center 11º along the adjacent 6 mm pearl **(b–c)**. Pick up five 11ºs, and sew through the 11º your thread exited at the start of this step. Continue through the first five 11ºs just added and the center 11º along the outer edge of this 6 mm pearl **(c–d)**.

4) Pick up five 15ºs, and sew through the same 11º **(d–e)**. Retrace the thread path, and end the threads.

5) Open a 6–7 mm jump ring, slide it through the crystal drop, and attach it to the loop of 15ºs. Close the jump ring **(photo m)**. **B&B**



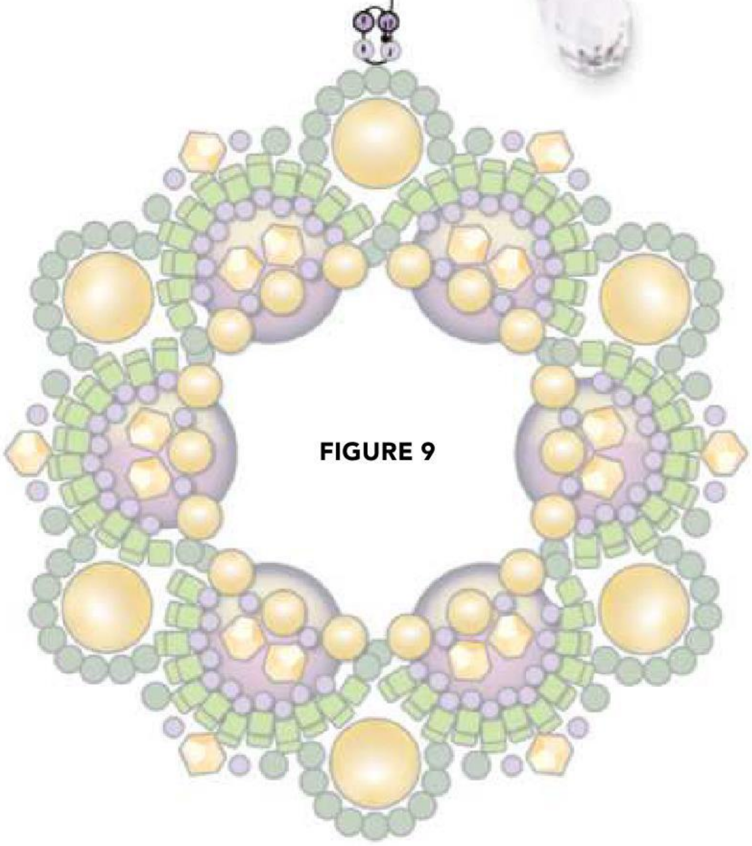


FIGURE 9

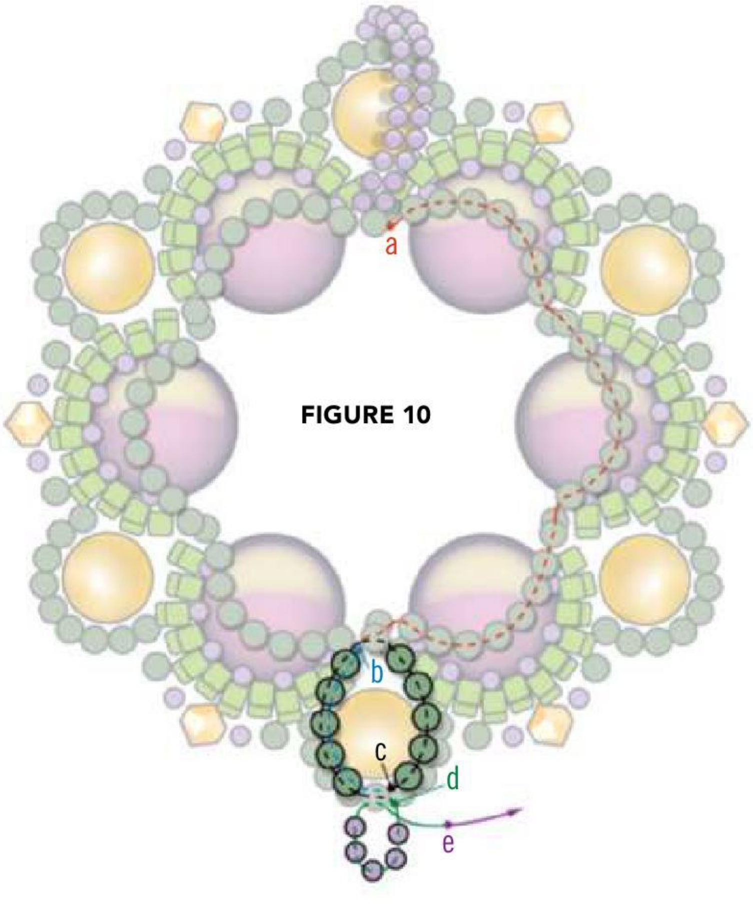


FIGURE 10

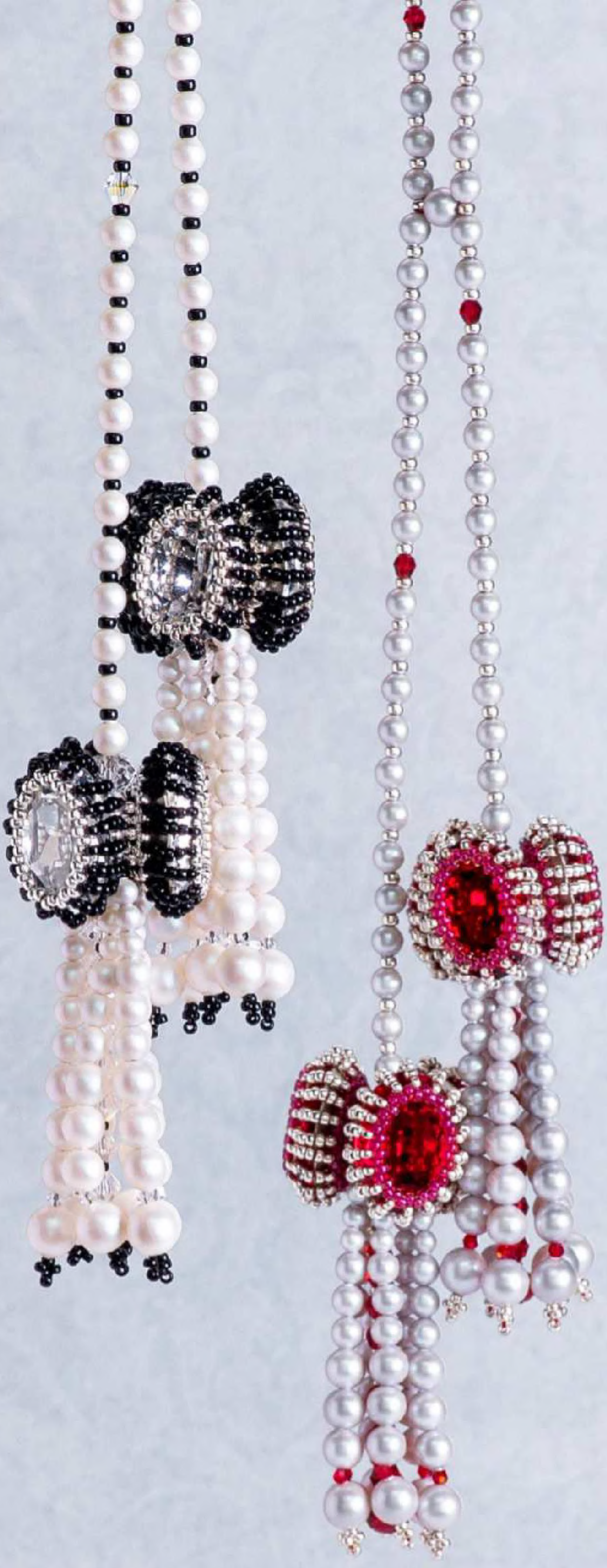
Nóra Tóth
noriebeads.facebook.com
norigyongyei-needlecat.blogspot.hu/

PEARL PANACHE LARIAT

designed by Nancy Cain

DIFFICULTY ●●●○○

tubular peyote / bead weaving



25 YEARS

materials

silver/scarlet lariat 40 in. (1 m)

- Swarovski crystals (scarlet or light Siam)
  - **6** 18 x 13 mm oval crystal stones (#4120)
  - **4** 6 mm rondelles (#5040)
  - **6** 4 mm rounds (#5000)
  - **18** 3 mm rounds (#5000)
  - **4** 3 mm bicones (#5328)
  - **12** 2 mm rounds (#5000)
- Swarovski pearls (#5810, iridescent dove gray)
  - **14** 6 mm
  - **37** 5 mm
  - **200** 4 mm
  - **36** 3 mm
- **3 g** 11º seed beads (Miyuki 961, bright sterling plated)
- **1 g** 11º cylinder beads (Miyuki Delica, DB0551, bright sterling plated)
- **4 g** color A 15º seed beads (Miyuki 961, bright sterling plated)
- **1 g** color B 15º seed beads (Miyuki 363, amber cranberry lined)
- **2** 2 x 2 mm crimp beads
- nylon beading thread (One-G, dark red)
- beading needles, #11 or #12
- **2** 3-in. (7.6 cm) head pins
- flexible beading wire, .014
- crimping pliers
- roundnose pliers
- wire cutters

Find info for the alternate colorway at **FacetJewelry.com/resourceguide**

Find basics online:

FacetJewelry.com/basics

- peyote stitch; tubular, stitch-in-the-ditch, zipping up or joining
- ending and adding thread
- half-hitch knot
- crimping
- wrapped loop

Add glitz and glamour to a classic lariat-style pearl rope with bezeled crystal baubles.

BEZELED CRYSTAL

Peyote rings

1) On 2 ft. (61 cm) of thread, pick up 36 color B 15º seed beads. Leaving a 12-in. (30 cm) tail, sew through all the beads again to form a ring, and continue through the first two beads once more. These beads will shift to form rounds 1 and 2 of the peyote bezel as you add the next round.

2) Using color A 15º seed beads and with tight tension, work a round of tubular peyote around the ring, and step up through the first A added in this round **(figure 1)**. End the working thread but not the tail. Avoid making bulky knots as you will need to sew through the beads in this ring again later and large knots could clog the holes. Set this ring aside.

3) On 4 ft. (1.2 m) of thread and leaving a 12-in. (30 cm) tail, work as in steps 1–2 to make another ring. End the tail but not the working thread.

Connectors and back of bezel

1) With the working thread from ring 2, pick up four As, and sew through any A on ring 1 **(figure 2, a–b)**. Sew back through the four new As and the A your thread exited at the start of this step, and continue through the next B and A **(b–c)** to form a connector.

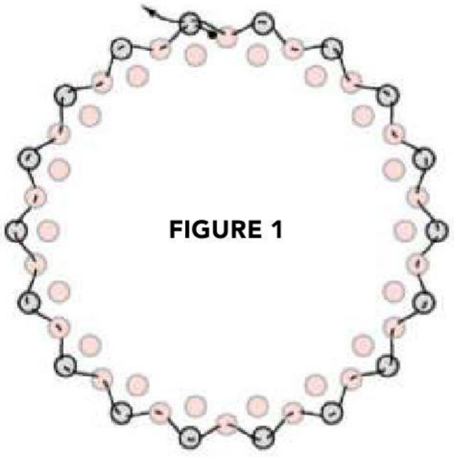


FIGURE 1

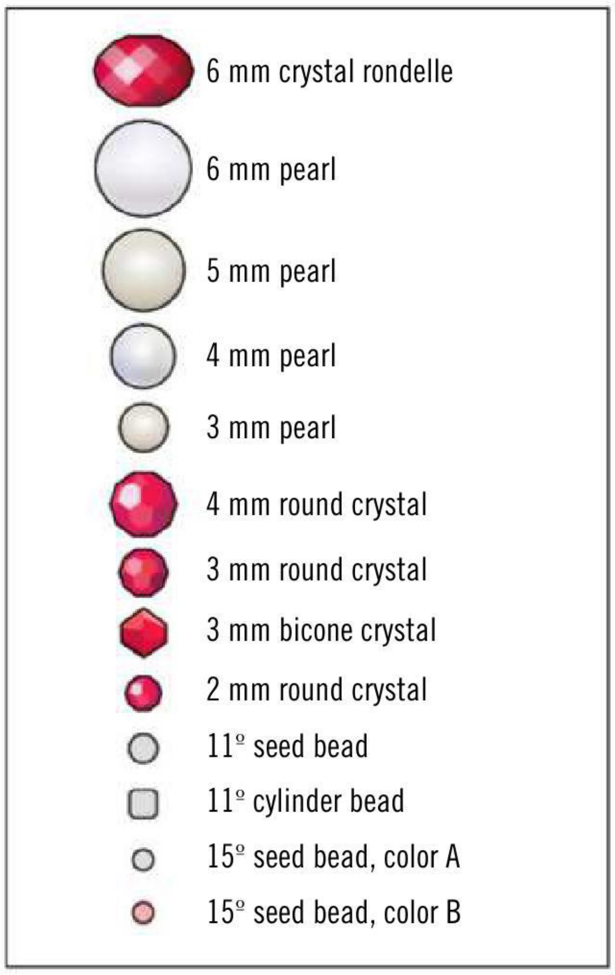
2) Repeat step 1 11 times to make 12 connectors. Insert an 18 x 13 mm oval crystal between the rings, positioning the face of the crystal toward the ring with the 12-in. (30 cm) tail.

note The rings will start out round but will morph into ovals as you join them around the crystals.

Continue making connectors as before, until the crystal is fully enclosed between the rings. Sew through the beadwork to exit a B along the back of the crystal.

3) If there is any slack in the rounds of Bs along the face of the crystal, use the tail to sew through these two rounds to tighten them up, and then end the tail. Otherwise just end the tail.

4) With the remaining thread exiting an inner B on the back of the crystal, pick up a B, and sew through the following three Bs **(figure 3, a–b)**. Repeat this stitch eight times to complete the



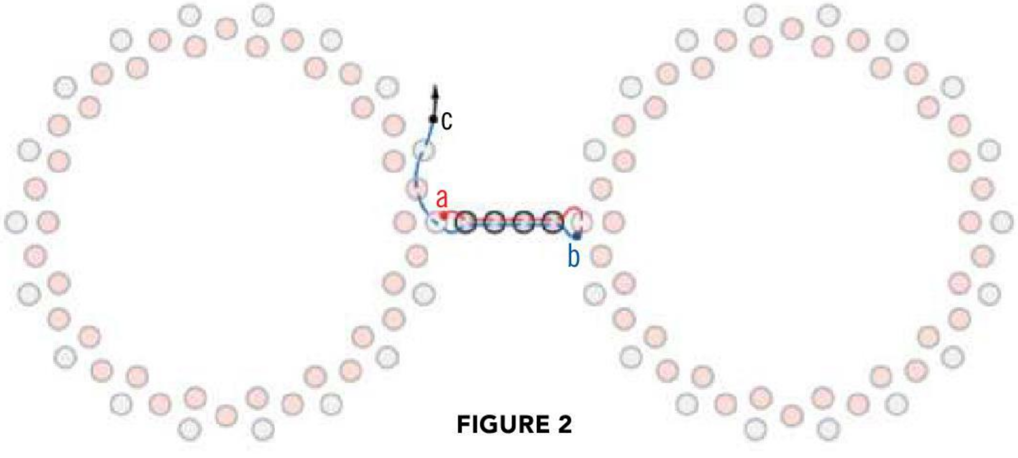


FIGURE 2

round, stepping up through the first B added in this round **(b–c)**.

5) Pick up an 11º seed bead, and sew through the next B in the previous round **(c–d)**. Repeat this stitch eight times to complete the round, and step up **(d–e)**.

6) Using As, work one more round, and step up **(e–f)**.

7) Align the beaded bezel so there are two 11º seed beads on one side and a single one on the other side. See the bold-outlined beads in **figure 4**. Wiggle the bezel around as needed to get it into this position.

8) Sew through the beadwork to exit at **figure 5, point a**. Using 11º cylinder beads, work three stitch-in-the-ditch stitches between the center three 11º seed beads on this side **(a–b)**, and sew through the next four beads as shown to exit at **point c**. Work two more stitches **(c–d)**, and continue through the next four beads as shown **(d–e)**. Retrace the thread path through this round (not shown in the figure for clarity), and exit the first cylinder added **(e–f)**. Set this bezeled crystal aside.

CRYSTAL COMPONENT ASSEMBLY

1) Make another bezeled crystal as before.

2) With the working thread from the first bezel, zip up the set of three cylinders on this bezel with the set of two cylinders on the other bezel **(figure 6)**.

tip Pinch the bezeled crystals together, loosening the join as needed for easier access.

Sew through the corresponding 11º on the other bezeled crystal, and then retrace the thread path through the join **(figure 7)**.

3) Make a third bezeled crystal but start the second ring with 7 ft. (2.1 m) of thread instead of 2 ft. (61 cm).

4) Using the thread on the second bezeled crystal, attach the third bezeled crystal. Do not attach the third crystal to the first yet.

FRINGE

1) Sew back through the last connection again, and exit an 11º along the bottom edge of the bezel, with your needle pointing toward the adjacent component **(figure 8, a–b)**.

note There are nine 11ºs in this round, so there will be two that are close to the bottom, though they will not be perfectly centered. You will be attaching the fringes to these two 11ºs at the bottom of each component.

2) Pick up an 11º seed bead, three 3 mm pearls, three 4 mm pearls, three 5 mm pearls, a 2 mm crystal, a 6 mm pearl, and four As. Skip the last three As, sew back through the rest of the beads just picked up, and continue through the next bottom-edge 11º **(b–c)**.

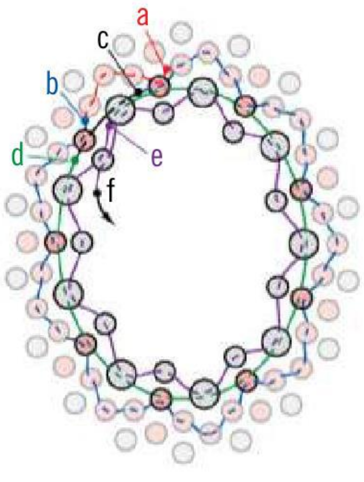


FIGURE 3

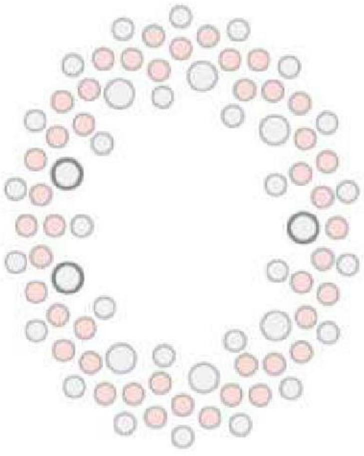


FIGURE 4

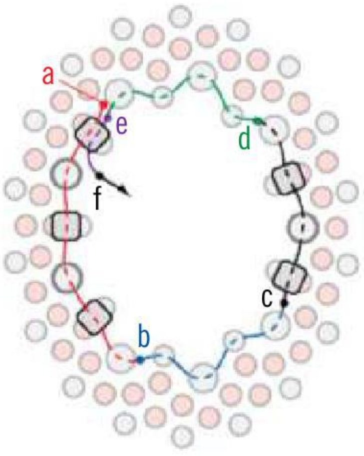


FIGURE 5

3) Add four more fringes as before **(c–d)**. Loosely zip the edges of the first and third bezels together but don't pull tight and do not end the thread. Set this crystal component aside. It is not yet complete — you'll come back to it in a bit.

CRYSTAL COMPONENT TWO

Repeat all the steps up to this point, and set the second crystal component aside.

CRYSTAL HEAD PINS

1) On a 3-in. (7.6 cm) head pin, string the following crystals, separating them with As: a 6 mm rondelle, three 4 mm rounds, three 3 mm rounds, and two 3 mm bicones **(figure 9)**.

note Feel free to substitute any combination of crystals in descending size, as long as the overall length doesn't exceed 1½ in. (3.8 cm).

2) Make a wrapped loop right above the last bead strung.

3) Make another crystal head pin.

ROPE AND FINISHING

1) Cut 4 ft. (1.2 m) of flexible beading wire.

2) At one end, string a crimp bead and the wrapped loop of a crystal head pin dangle. Pass the tail of the wire back through the crimp bead, crimp the crimp bead, and trim the excess wire tail. String a 6 mm pearl onto the wire.

3) Slide one of the crystal pendants onto the end of the rope, centering the 6 mm pearl within the three crystal bezels and making sure the crystal head pin dangle is hanging in the center of the fringes. Tighten the final join between the crystal bezels, and then work one more fringe, connecting the third bezel to the first bezel.

4) Sew through the beadwork to exit an 11º along the top edge of a bezel, with your needle pointing toward the next bezel. Pick up an 11º, and sew through the corresponding 11º on the next bezel and the following 11º **(figure 10, a–b)**. Repeat twice **(b–c)**, and end the thread.

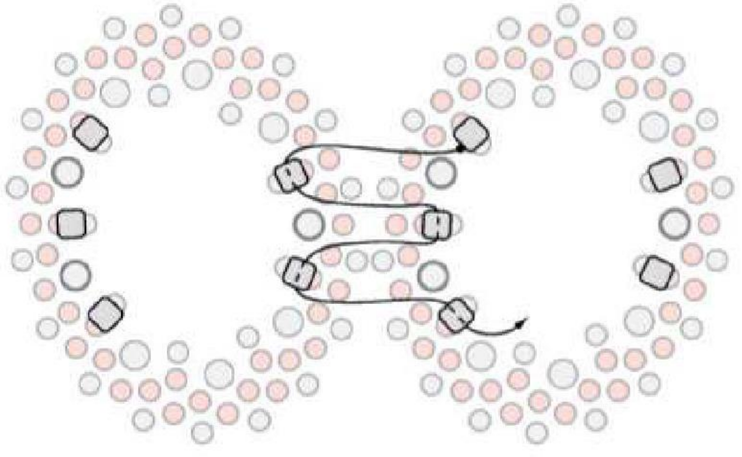


FIGURE 6

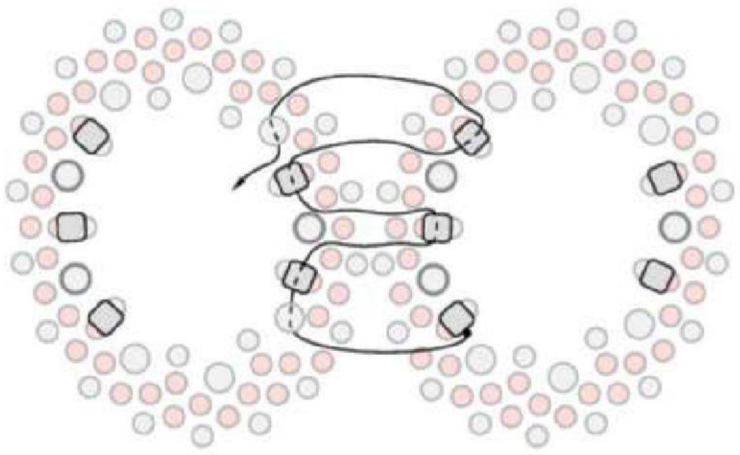


FIGURE 7

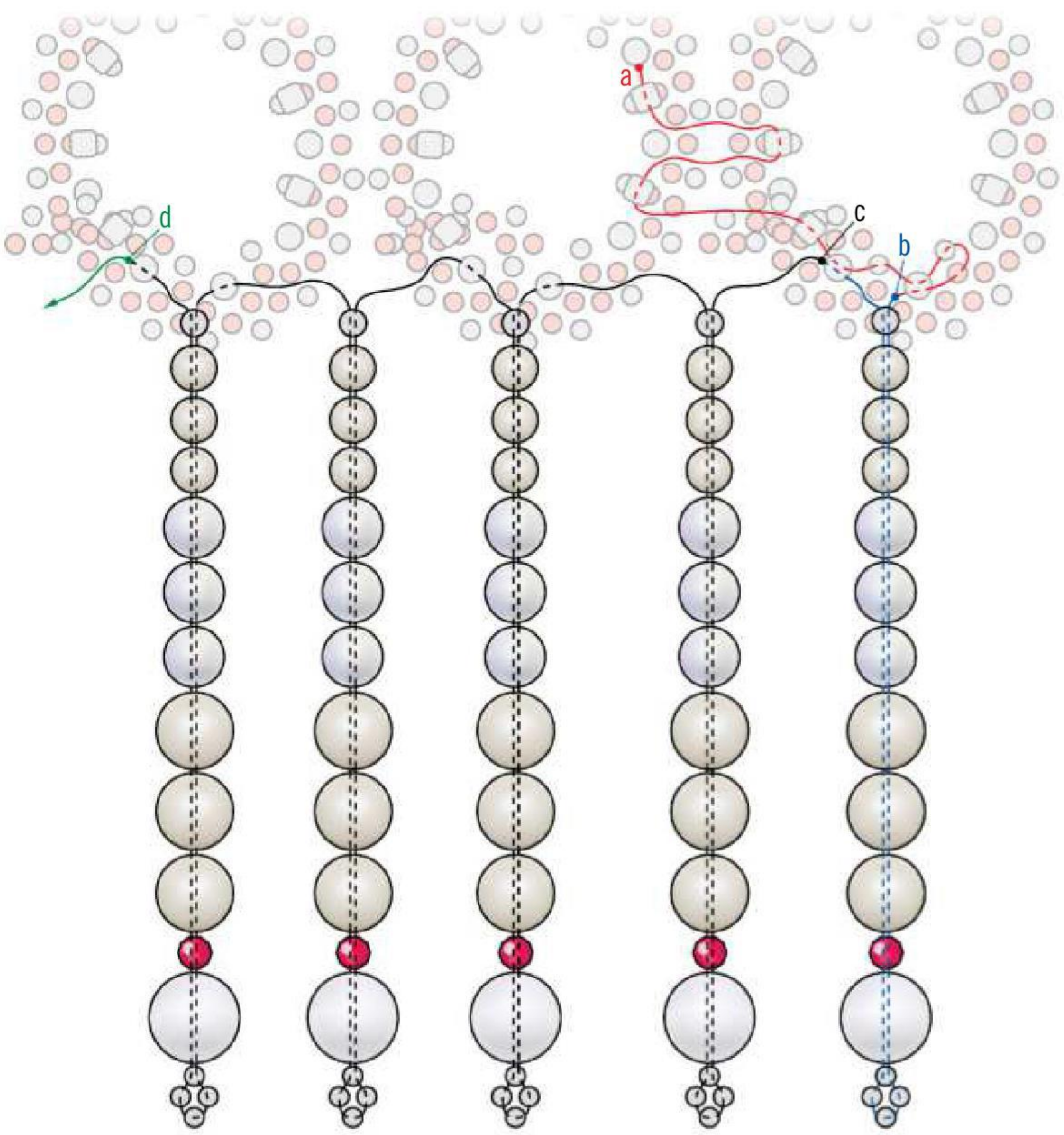


FIGURE 8

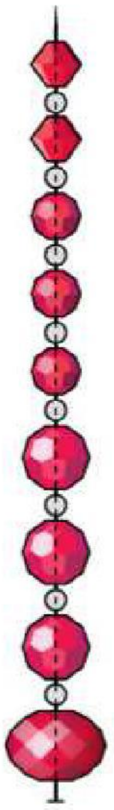


FIGURE 9

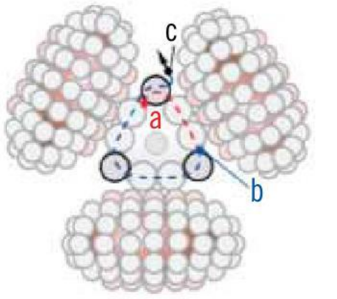


FIGURE 10

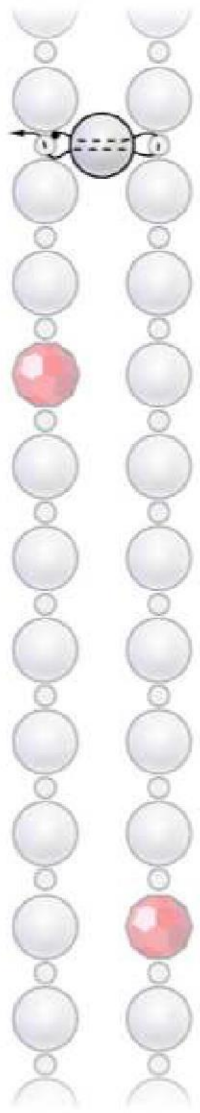


FIGURE 11

5) On the beading wire, string a 6 mm rondelle and an 11º. Continue with a repeating pattern of a 4 mm pearl and an 11º 12 times followed by a 3 mm round crystal and an 11º. Repeat the pattern of 12 pearls interspersed with 11ºs followed by a 3 mm crystal and an 11º until you have 13 sections of pearls and 12 3 mms, and then string another 6 mm rondelle.

6) String a 6 mm pearl, a crimp bead, and the wrapped loop of the remaining crystal head pin dangle. Pass the wire back through the crimp bead, crimp the crimp, and trim the excess wire.

7) Slide the remaining crystal pendant onto the pearl on this end, secure it in place as before, and add the final fringe.

8) Sew through the beads at one end of the rope to exit the third 11º above the first 3 mm crystal. Identify the ninth 11º above the first crystal from the other end. Pick up a 5 mm pearl, and sew through the 11º just identified. Sew back through the 5 mm and the 11º on the first end **(figure 11)**. Retrace the thread path through this connection a few times, and end the thread. **B&B**

Nancy Cain
nancy@nancycain.com
nancycain.com

bonus ring

1) Make one bezeled crystal as in “Bezeled crystal: Peyote rings” and “Bezeled crystal: Connectors and back of bezel.”

2) Starting from the set of three cylinder beads added on the back of the bezel, work in flat odd-count peyote to make a band that is five beads wide and long enough to wrap around your finger **(figure 12)**. If desired, substitute the center cylinder bead with a 15º. Be sure to end with a row of three beads.

3) Zip the end of the band to the set of two cylinders on the other side of the bezel. Retrace the connection a few times.

4) Exit an end cylinder on one edge of the band. Pick up three 15ºs, sew down through the next edge cylinder and up through the following one to make a picot. Repeat along the entire edge, and then sew through to the other edge and repeat to add picots along this edge.

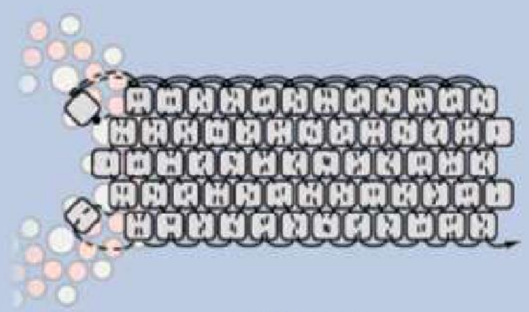


FIGURE 12

B&B timeline by Diane Jolie

NORWALK, CT, first home of the magazine

1993

ALICE KORACH (AK) LAUNCHES *BEAD&BUTTON* MAGAZINE.

"BEADS MAKE PEOPLE HAPPY, AND A WORLD FULL OF HAPPY BEADERS WOULD BE A VERY NICE PLACE TO LIVE."

MID '90s TRENDS
- Amulet bags
- Tassels
- Beaded boxes
- Lariats
  "Floral finish" *by Leslee Frumin*

FIRST BEADS SHOWN
1994: Lampwork beads
by Kate Fowle "What a gas!"–AK

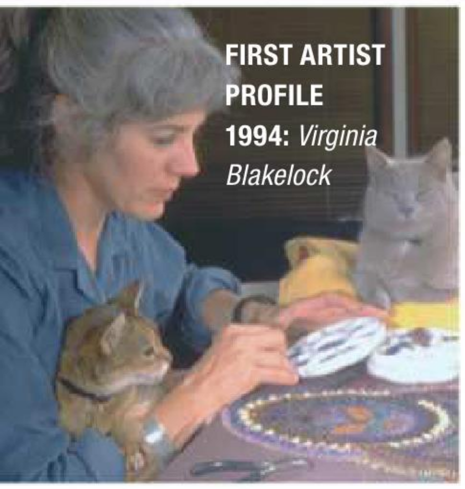
In June **2000**, B&B held the first Bead&Button Show in **PORTLAND, OR**. A year later the show moved to **MILWAUKEE, WI**. All of the classes and photos were listed in the magazine.

FIRST PEYOTE PROJECT
1994: It wasn't flat peyote, but tubular peyote over cord! *by AK*

HOT STITCHES OF LATE '90s
- Fast peyote
- Potawatomi weave
- Plaited herringbone stitch
- Russian leaves *by AK*

Take the wayback machine to the year 1993. In Norwalk, CT, behind a desk covered in more beads than papers, you could find Alice

1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 20



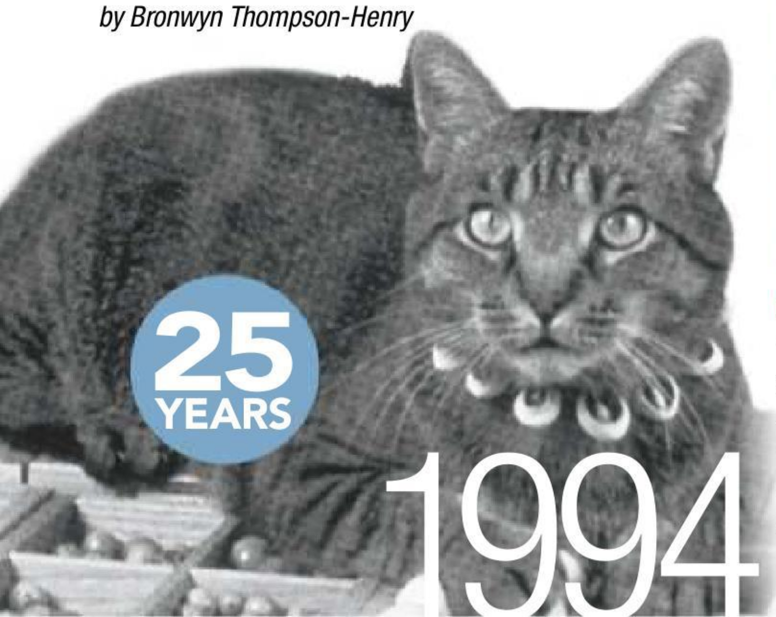
FIRST ARTIST PROFILE
1994: *Virginia Blakelock*

In the early issues, button features were plentiful. Polymer buttons *by Ginger Luters*

In **1995**, B&B sponsors Embellishment — the International Bead & Button Festival held in **AUSTIN, TX**. Later that year, the B&B offices moved to **SEATTLE, WA**.

"We imagined the best gift we could give our readers and [Embellishment] is it! A marvelous show where we can come together to learn, share, and shop!"–AK

FIRST FELINE PROFILE
1994: "Fred, the technicollared dream cat"
by Bronwyn Thompson-Henry



25 YEARS

1994

FIRST STITCHES
- Comanche stitch a.k.a. brick stitch *by Karen Seaton*
- Netting
- Flat peyote
- Bead crochet

At the end of **1996**, **WAUKESHA, WI,** becomes B&B's new home, and still is today.

EARLY WEAVE
1997: "Mandala earrings," featuring Huichol stitch *by AK.* The Huichol, indigenous people of Mexico, perfected a traditional stitch, which today we call circular bead weaving.

EARLY '00s TREND
- Donut focal beads
- French beaded flowers
- Memory wire
- Freshwater pearls
- Stick pearls
- Gem slices

HOT PRODUCTS
- TierraCast findings
- Miyuki and Toho beads
- SoftFlex

2004

NEW EDITOR
MINDY BROOKS

"Article after article, year after year, this magazine has given readers what amounts to an encyclopedia of new techniques, profiles of leading artists, samples of exquisite craftsmanship, and irresistible projects."

by Barbara Klann

HOT '00s TECHNIQUES

- Bezeled Swarovski rivoli and Preciosa chatons
- Free-form peyote stitch

HOT MID '00s PRODUCTS

- Clip-on magnification
- Permanent Finish on Toho seed beads
- Twisted Tornado crimps
- Beadalon's color stringing wire

NEW EDITOR
JULIA GERLACH

"I am over-the-moon thrilled to have been named editor…I look forward to working with the staff to bring you the great beading projects, tips, and inspiration you have come to expect in every issue of *Bead&Button*."

2010

SHAPE BEAD MANIA!

2014: What's with all these new beads? Perry Bookstein told us that the old beading industry used to have an eight-year cycle of innovation, but sped up to four years due to new technologies that help spread the word. Plus, the global market had more varied taste than ever before.

We still ❤ buttons, but don't receive many story submissions with them.

HOT '10s PRODUCTS

- Tulip beading needles
- Stamping blanks
- WireLace
- Endless Loom
- Bead On It boards

NEW PRODUCTS

2018: Facet Jewelry Box offers monthly stitching or stringing projects

Korach stitching, planning, and dreaming. What was this determined woman concocting? Why, *Bead&Button* magazine, of course!

06
2007
2008
2009
2010
2011
2012
2013
2014
2015
2016
2017
2018

by Karmen L. Schmidt

MID '00s TRENDS

- Dichroic pendants
- Big-hole beads
- Large beads and pendants
- Venetian glass beads

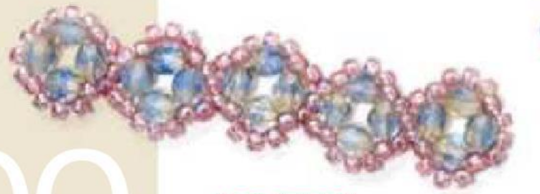
2000s

Buttons still dot the issues

2009

NEW EDITOR: ANN DEE ALLEN

"Every time we review new projects, it's like a home jewelry party. We pass around the jewelry, ooh and ah over it, and discuss how to present it. The hard part is waiting for each other to test the projects and complete the stories."



HOT STITCH

- Cynthia Rutledge's lattice weave
- Cubic right-angle weave

A DIGITAL SUPPLEMENT TO BEAD&BUTTON MAGAZINE
B&B extra
SUBSCRIBER EXCLUSIVE
Stitch a floral motif in a classic holiday palette
5 BEADY HOLIDAY MAKES

NEW ONLINE

2013: *B&B Extra*, subscribers' downloadable bonus projects

2010s TRENDS

- Beaded kumihimo
- Beaded wirework
- Tubular herringbone

by Amee McNamara

MID '10s TRENDS

- Soutache
- Bead embroidery with Sibori silk ribbon
- 3-D stitching

INNOVATIVE STITCHES

- Peytwist by Gerlinde Lenz
- Right-angle peyote

facet
JEWELRY MAKING START TO FINISH

NEW ONLINE

2016: FacetJewelry.com is Bead&Button's new website and your new destination for jewelry making from start to finish.

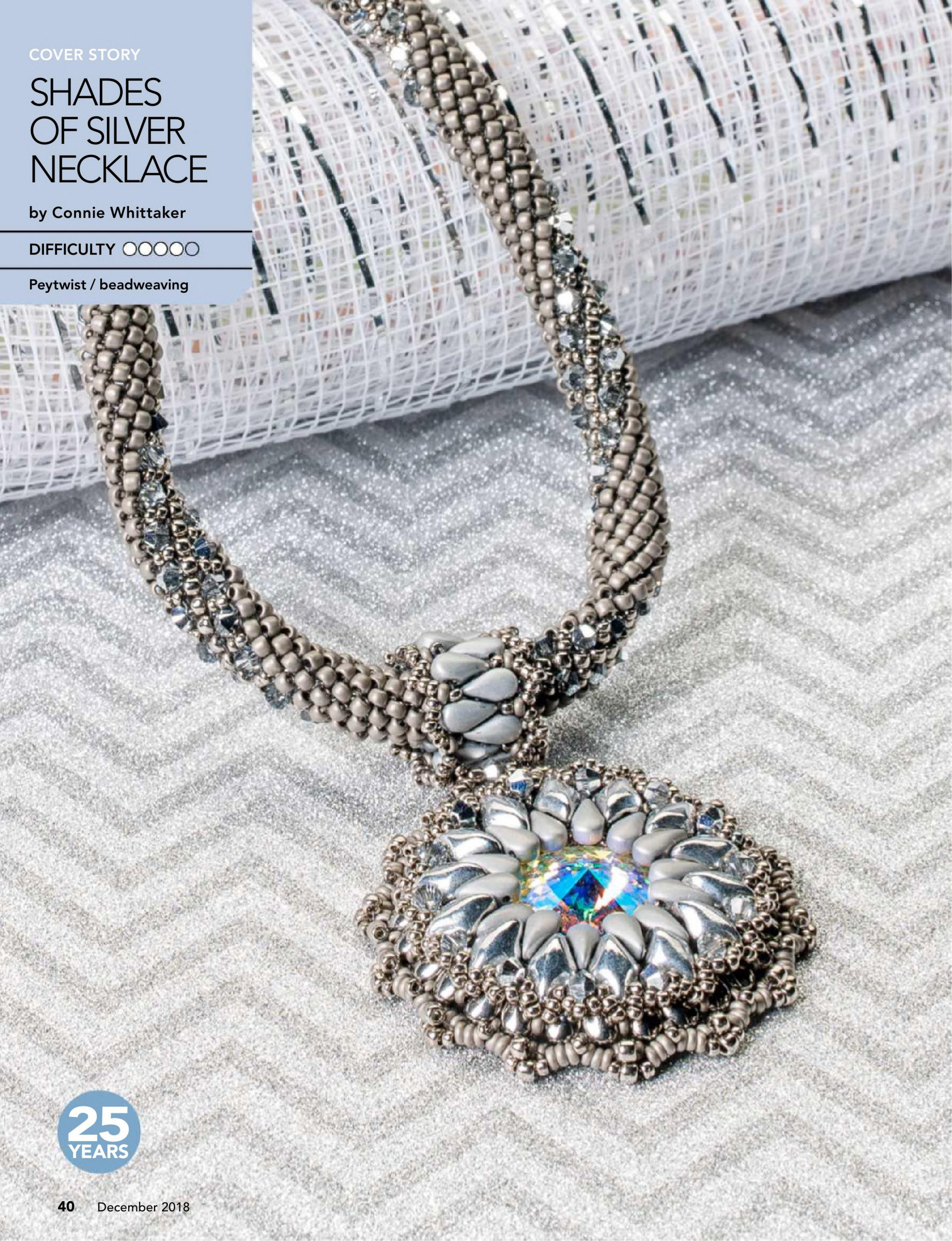
COVER STORY

SHADES OF SILVER NECKLACE

by Connie Whittaker

DIFFICULTY ○○○○○

Peytwist / beadweaving



25 YEARS

materials

rope 19 in. (48 cm) with 3-in. (7.6 cm) extender chain

- **222** (approximately) 3 mm bicone crystals (Swarovski, crystal cal)
- 11º seed beads
  - **4 g** color A (Toho 711, nickel)
  - **20 g** color B (Toho 566, metallic silver frosted antique silver)
- **3 g** 15º seed beads (Miyuki 190, nickel plated)
- **1** lobster claw clasp
- **3 in. (7.6 cm)** small-link chain for extender
- **2** 6 mm jump rings or split rings
- Fireline, 6 lb. test
- beading needles #11 or #12
- **2** pairs of chainnose, flatnose, and/or bentnose pliers

silver pendant colors
2½ x 1¾ in. (6.4 x 4.4 cm)

- **1** 16 mm rivoli (Swarovski, crystal glacier blue)
- **14** 8 x 5 mm GemDuo beads (full Labrador)
- 3 x 6 mm DropDuo beads
  - **30** color C (crystal Labrador full matte)
  - **28** color D (crystal full chrome)
- **7** 4 mm fire-polished beads (matte metallic silver)
- **15** 3 mm bicone crystals (Swarovski, crystal cal)
- **2 g** 11º seed beads, color A (Toho 711, nickel)
- **2 g** 15º seed beads (Miyuki 190, nickel plated)

Find info for the alternate colorway at **FacetJewelry.com/resourceguide**

Find basics online:

FacetJewelry.com/basics

- Peytwist: single-column seam, ending
- attaching a stop bead
- ending and adding thread
- opening and closing jump rings

Sparkle this season with a Peytwist rope and pendant set that can be worn together or separately.

The rope is done in a new stitch by Gerlinde Lenz called Peyote with a twist (Peytwist). Learn more about this single-column seam technique in the June 2018 issue of *Bead&Button* magazine or online at facetjewelry.com/basics.

ROPE

Starter strip

1) On a comfortable length of thread, attach a stop bead, leaving a 12-in. (30 cm) tail. Starting at the upper-right corner of **figure 1**, pick up a color A 11º seed bead, a 3 mm bicone crystal, six color B 11º seed beads, two 15º seed beads, and an A. These beads will shift to form rows 1 and 2 as the next row is added. When adding the 15ºs, always pick up two 15ºs for each stitch. When sewing through them, always sew through both, treating them as one bead.

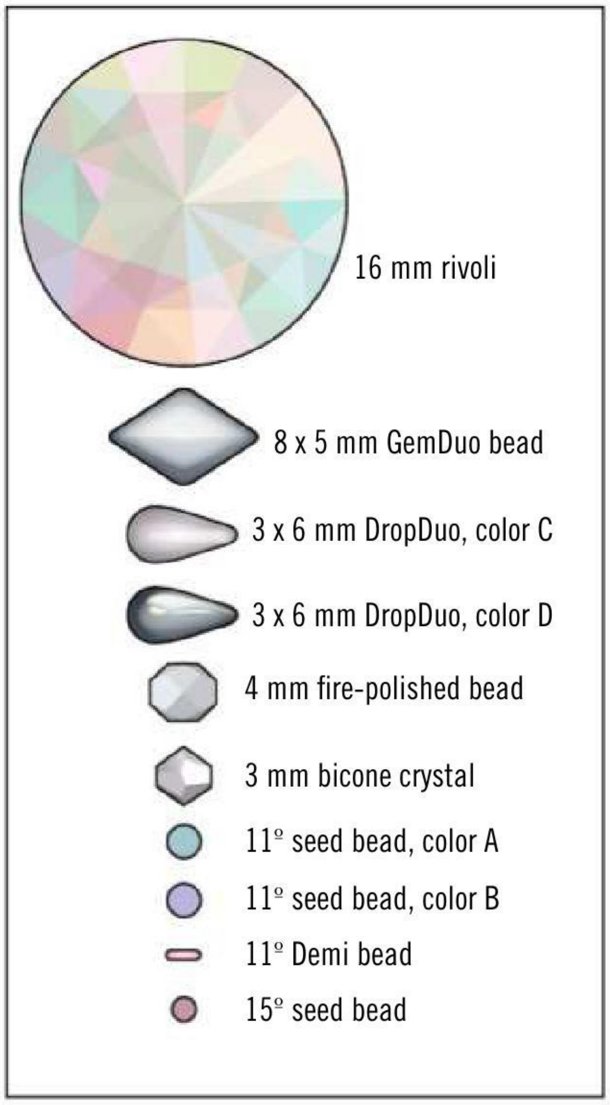
2) Work in flat even-count peyote stitch as follows to create a strip that is seven rows long:

Row 3: 1A, 3Bs, a set of 15ºs .
Row 4: 1A, 3Bs, 1 bicone.
Row 5: 1A, 3Bs, 1 bicone.
Row 6: 1A, 3Bs, a set of 15ºs.
Row 7: 1A, 3Bs, a set of 15ºs.

3) Position the tail in the upper-right corner, and work a single-column seam join **(figure 2)**. Turn the beadwork so the tail is positioned downward and the working thread is exiting the two 15ºs at the top **(photo a)**.

4) Working in single-column seam stitch, add rows as follows:

Row 8: 3Bs, 1 bicone **(photo b)**.
Row 9: 1A, 3Bs, 1 bicone **(photo c)**. Work



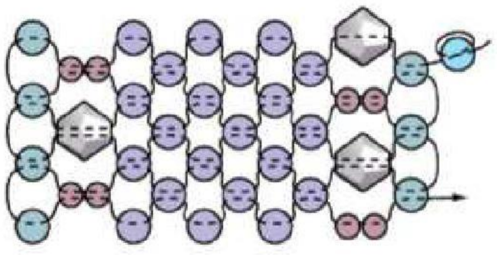


FIGURE 1

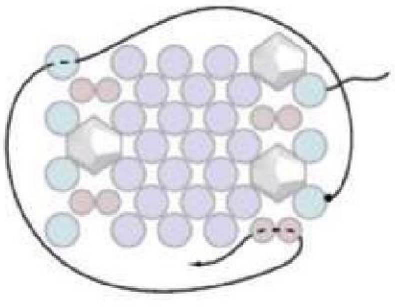
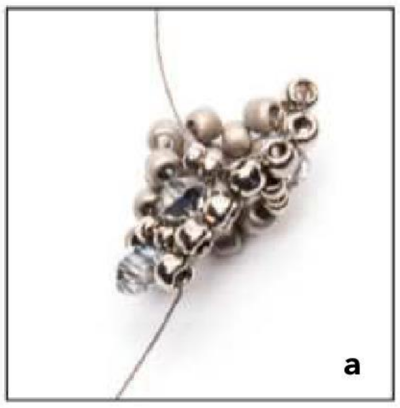
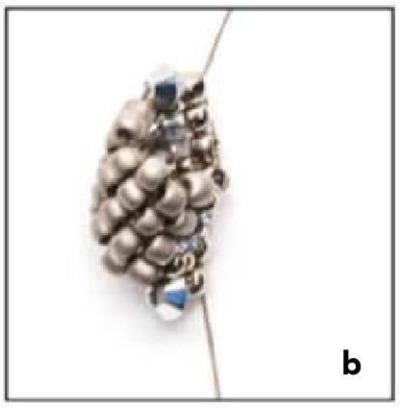
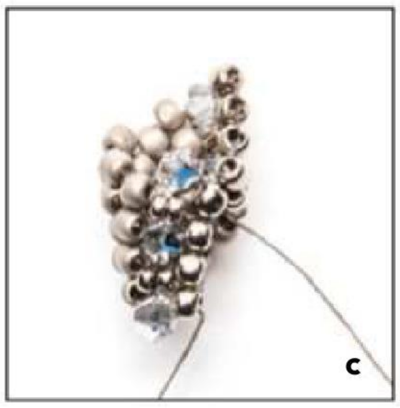
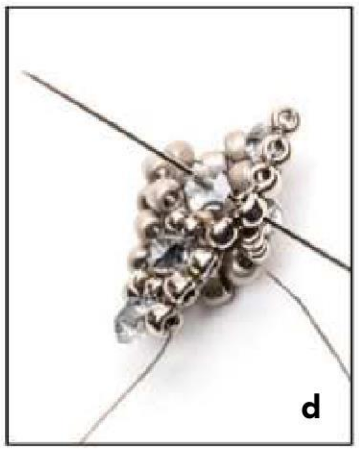


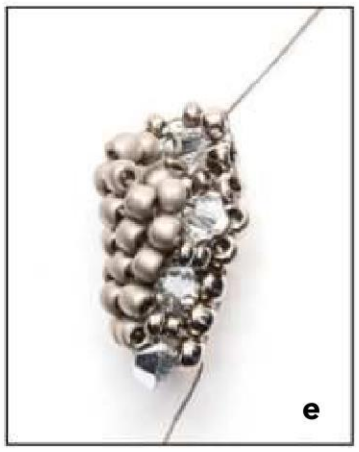
FIGURE 2

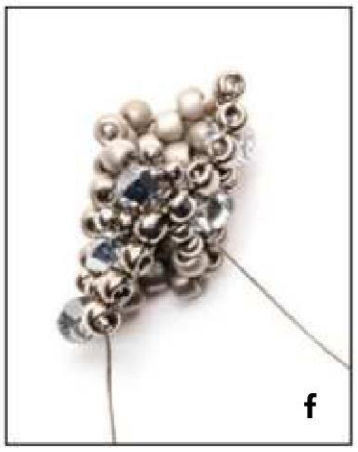


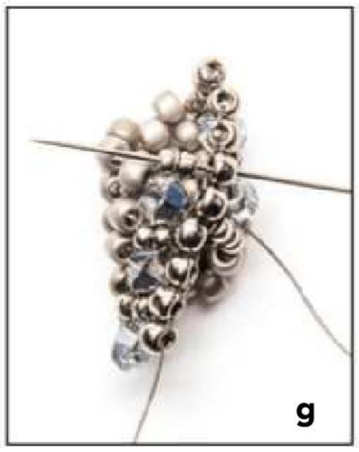


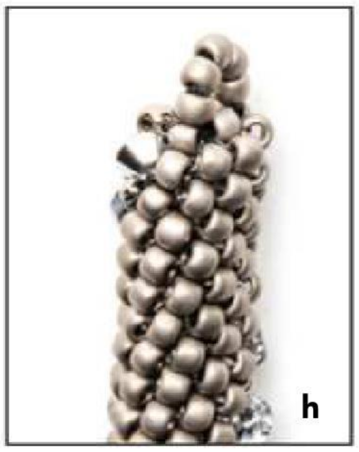












a single-column seam turn **(photo d)**. Your thread should be exiting the bicone.

Row 10: 3Bs, a set of 15ºs **(photo e)**.

Row 11: 1A, 3Bs, a set of 15ºs **(photo f)**. Work a turn **(photo g)**. Your thread should be exiting the 15ºs.

note You will notice that the bicones to the left of the As line up with the 15ºs to the right of the As, and the 15ºs to the left of the As line up with the bicones to the right of the As.

5) Repeat step 4 for the desired length, ending and adding thread as needed.

Ending the rope

1) To end the rope, fill in the V area by working six more rows following the established pattern, but work one stitch fewer per row.

2) Sew through the up-beads at the end of the rope to draw them into a ring, and retrace the thread path to tighten.

3) Pick up five As, and sew through the opposite bead in the ring to form a loop. Continue back through the beads just added and the bead your thread exited at the start of this step, going in the same direction **(photo h)**. Retrace the thread path through the loop, and end the working thread.

4) Remove the stop bead from the tail. Work as before to fill in the V area starting with a downward row, then repeat step 3. End the tail. Set the rope aside. You will attach the clasp after completing the pendant.

PENDANT

Back of pendant

How to pick up the DropDuo beads: Pick up the DropDuo beads through the hole in the tip (TH) or the hole in the base (BH), per the instructions.

How to pick up the GemDuo beads: Because we will be working on the back of the pendant first, pick up the GemDuos with the flat side (not the beveled side) facing up and sew through the left hole.

1) On 1 yd. (.9 m) of thread, pick up a color C DropDuo bead (TH) and a GemDuo bead 14 times. This will be the back of the pendant. Retrace the thread path leaving a 6-in. (15 cm) tail (not shown in the figure for clarity), and sew through the next C (TH) to form a ring **(figure 3, a–b)**. Sew through the open hole of the same C (BH) **(b–c)**.

2) Sew through all the Cs (BH), exiting the C your thread exited at the start of this step **(c–d)**.

3) Pick up three color A 11º seed beads, skip the next C, and sew through the following C (BH) **(figure 4, a–b)**. Repeat this stitch six times, and sew through the first two As added **(b–c)**.

4) Pick up five As, skip the next A, C, and A, and sew through the next A to form a picot **(c–d)**. Repeat this stitch six times, and sew through the first three As added **(d–e)**. Position the picots to the outside of the beadwork if needed, and place the 16 mm rivoli face down into the beadwork. The picots will be repositioned over the back of the rivoli as the beads in the next step are added.

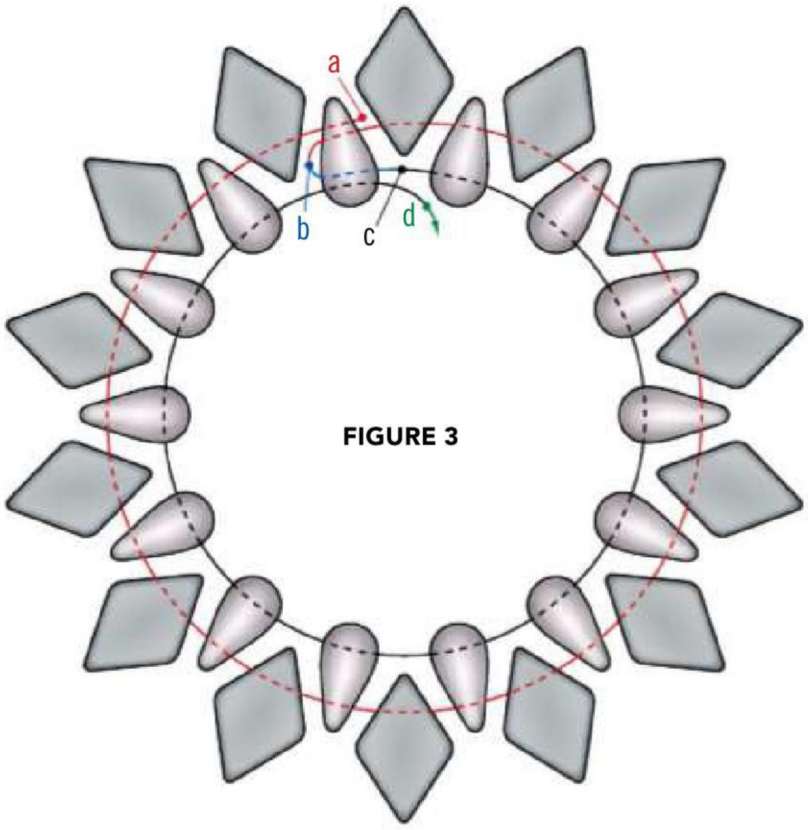


FIGURE 3

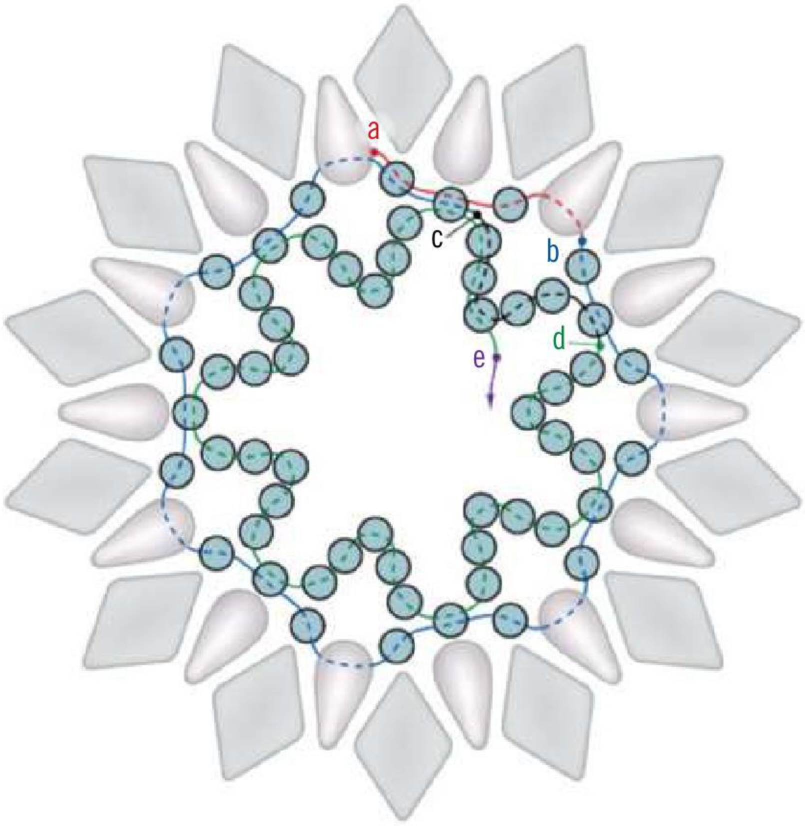


FIGURE 4

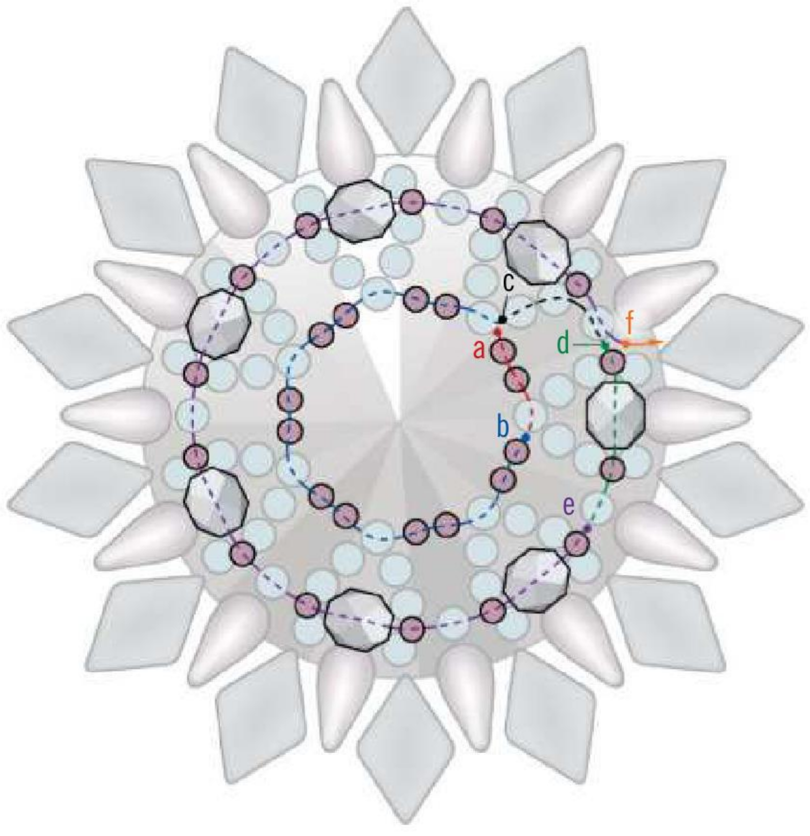


FIGURE 5

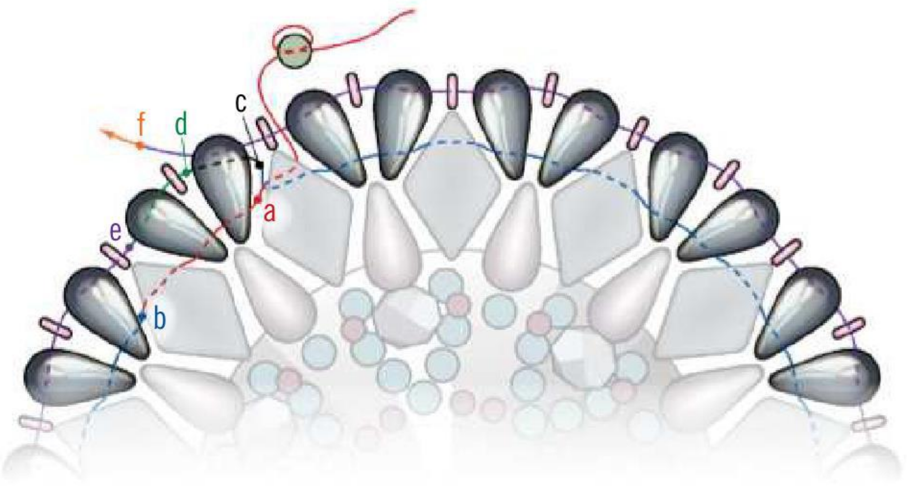


FIGURE 6

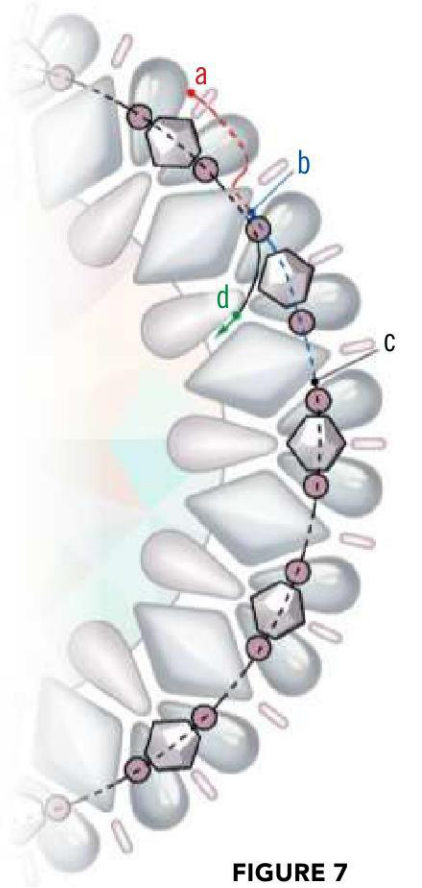


FIGURE 7

5) Pick up two 15º seed beads, and sew through the center A in the next picot **(figure 5, a–b)**. Repeat this stitch six times **(b–c)**, retrace the thread path using tight tension (not shown in the figure for clarity), and sew through the next three As to exit the center A in the three-bead set **(c–d)**.

tip You will be holding onto the center of the pendant while you continue to stitch, so cut a 1-in. (2.5 cm) circle out of a tissue or paper towel and place it on the front of the pendant to keep your rivoli and GemDuos free of smudges and oils.

6) Pick up a 15º, 4 mm fire-polished bead, and a 15º, and sew through the center A in the next three-bead set **(d–e)**. Repeat this stitch six times **(e–f)**, and end the threads.

7) On 5 ft. (1.5 m) of thread, attach a stop bead, leaving a 6-in. (15 cm) tail. Sew through the open hole of a GemDuo **(figure 6, point a)**. Pick up two color D DropDuos (TH), and continue through the open hole of the next GemDuo **(a–b)**. Repeat this stitch 13 times to complete the round **(b–c)**, and sew through the open hole of the first DropDuo added **(c–d)**.

8) Pick up an 11º Demi bead, and sew through the open hole of the next DropDuo **(d–e)**. Repeat this stitch 27 times to complete the round **(e–f)**. Flip the pendant to the front, and sew through the next Demi, DropDuo, and GemDuo (outer hole) **(figure 7, a–b)**.

Front of pendant

1) Pick up a 15º, a bicone, and a 15º, and sew through the outer hole of the next GemDuo **(b–c)**. Repeat this stitch 13 times to complete the

picking a clasp

If you want to be able to take the pendant off the rope and wear the rope separately, make sure the clasp you choose will fit through the bail.

You can wear this necklace with the rope and pendant together, or the rope and pendant separately for a more casual look.

wear it three ways!

round, and sew through the first 15º added **(c–d)**. Remove the stop bead.

2) Pick up three 15ºs, skip the bicone, and sew through the next 15º **(figure 8, a–b)**. Pick up two 15ºs, and sew through the next Demi **(b–c)**. Pick up two 15ºs, and sew through the following 15º **(c–d)**. Repeat these stitches 13 times to complete the round, and sew through the next six 15ºs, Demi, DropDuo, and Demi **(d–e)**. End the tail thread.

3) Pick up nine Demis, skip the next DropDuo, Demi, and DropDuo, and sew through the following Demi **(figure 9, a–b)**. Repeat this stitch 13 times to complete the round, and sew through the first three Demis added **(b–c)**.

4) Pick up a 15º, an A, and a 15º, skip the next three Demis, and sew through the following six Demis added in the previous round **(c–d)**. Repeat this stitch 13 times to complete the round, but sew through only three Demis after the last stitch **(d–e)**.

5) Pick up a 15º, and sew through the next three Demis **(figure 10, a–b)**. Pick up an A, skip the next three Demis, and sew through the following three Demis **(b–c)**. Repeat these stitches 13 times to complete the round **(c–d)**, and end the thread.

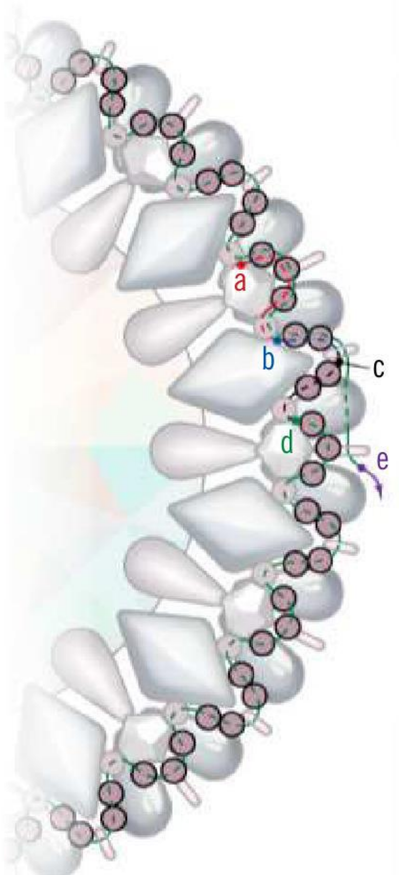


FIGURE 8

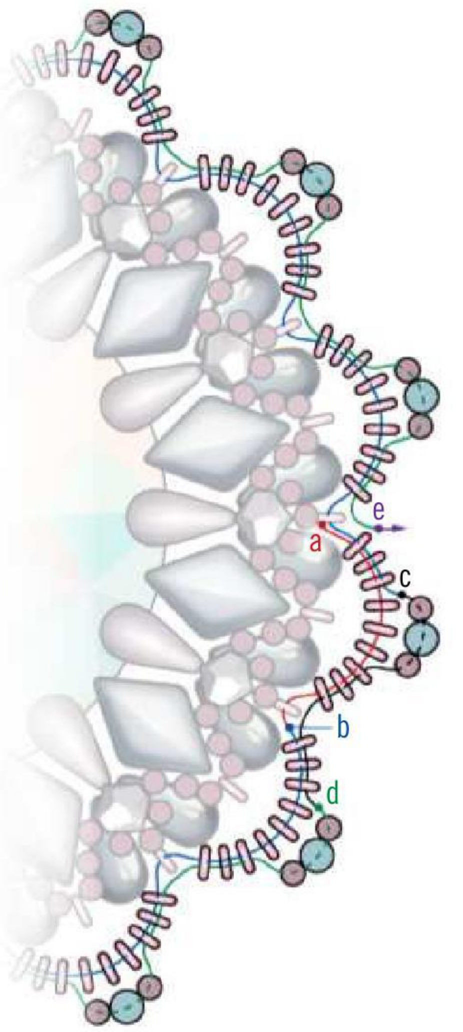


FIGURE 9

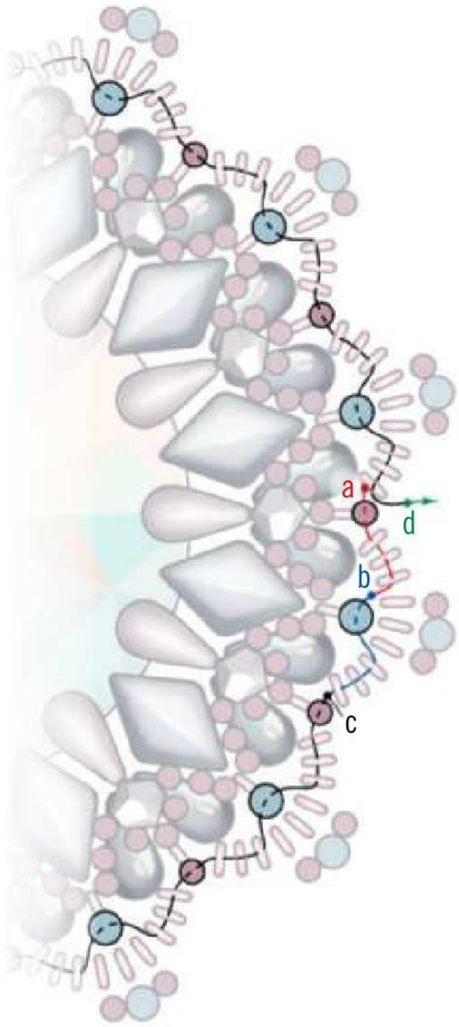


FIGURE 10

BAIL

1) On 4 ft. (1.2 m) of thread and leaving a 6-in. (15 cm) tail, pick up 16 Cs (TH), and retrace the thread path twice to form a ring. Test the fit to make sure the ring slides over the rope. If needed, add two more Cs. Sew through the next couple of Cs, and continue through the open hole of the C your thread is exiting **(figure 11, a–b)**.

2) Pick up a 15º, skip the next C, and sew through the open hole of the following C **(b–c)**. Repeat this stitch seven times for the remainder of this edge of the ring **(c–d)**, and retrace the thread path (not shown in the figure for clarity).

3) Sew through the tip hole of the C your thread is exiting and the next C, and continue through the open hole of the same C **(d–e)**. Repeat step 2 to add 15ºs on this edge of the ring, and continue through the next 15º **(e–f)**.

4) Pick up a Demi, five 15ºs, and a Demi, skip the next C, and sew through the following 15º and back through the Demi just added to form a picot **(figure 12, a–b)**.

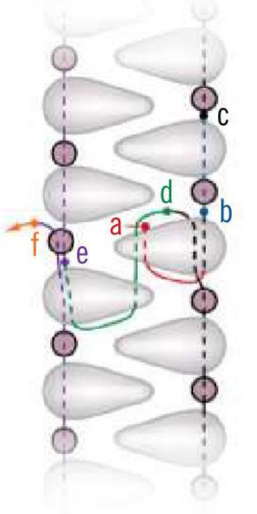


FIGURE 11

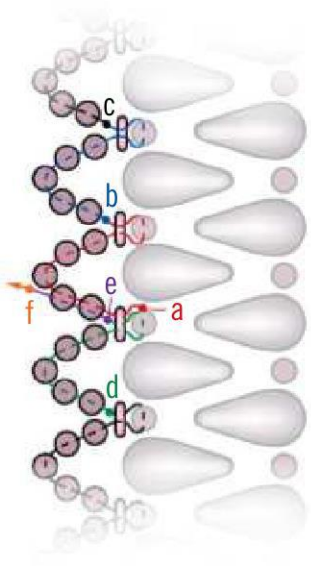
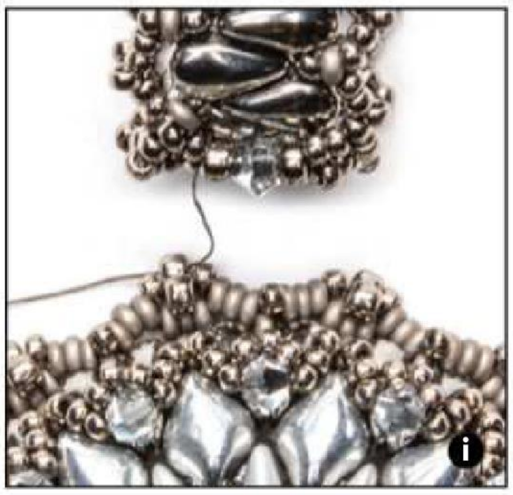


FIGURE 12



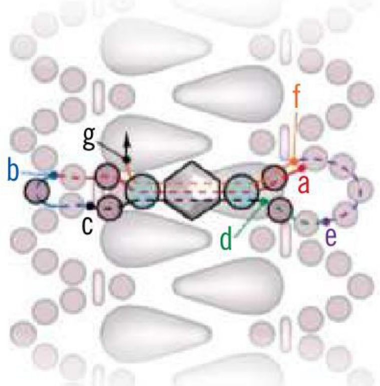


FIGURE 13

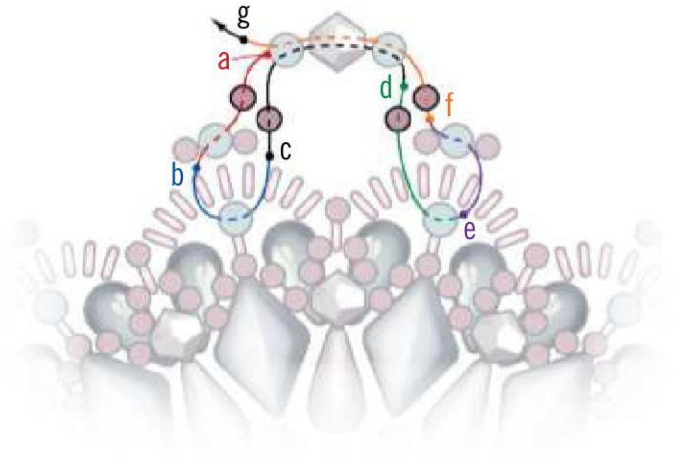


FIGURE 14

5) Pick up five 15ºs and a Demi, skip the next C, and sew through the following 15º and back through the Demi just added **(b–c)**. Repeat this stitch five times **(c–d)**. For the last stitch, pick up five 15ºs, and sew through the next Demi, 15º, and back through the same Demi **(d–e)**. Continue through the next two 15º in the first picot **(e–f)**. Retrace the thread path, but skip the center 15ºs in the picots, pulling tight after each stitch to make the center 15ºs pop out.

6) Sew through the beadwork to exit a 15º on the opposite edge, and repeat steps 4–5 for this edge. After retracing the thread path on the last picot, sew through the next three 15ºs in the same picot **(figure 13, point a)**.

BAIL ATTACHMENT

1) Pick up a 15º, an A, a bicone, an A, and a 15º, and sew through the 15º directly across from the 15º your thread is exiting as shown **(a–b)**. Note that the picots are not directly across from each other, but offset slightly. Pick up a 15º, and sew through the corresponding 15º on the adjacent picot **(b–c)**. Pick up a 15º, and sew back through the A, bicone, and A just added **(c–d)**. Pick up a 15º, and sew through the corresponding 15º in the same picot your thread exited at the start of this step **(d–e)**, and the following four 15ºs in the picot **(e–f)**. Retrace the thread path (not shown in the figure for clarity), and continue through the next 15º, A, bicone, and A **(f–g)**.

2) Look at the edge of the pendant and notice there are picots with a 15º, an A, and a 15º on the outside edge and an A sitting just to the inside of these three beads. With your thread exiting the A on the bail (only the A, 15º, and A on the bail are shown in **figure 14** for clarity), pick up a 15º, and sew through the A in the three-bead set, with your needle pointing away from the bail **(a–b and photo i)**. Sew through the adjacent A with your needle pointing toward the bail **(b–c)**. Pick up a 15º, and sew back through the A, bicone, and A **(c–d)**. Pick up a 15º, and sew through the corresponding A just to the inside of the three-bead set in the next picot, with the needle pointing away from the bail **(d–e)**. Sew through the adjacent A in the three-bead set, with the needle pointing toward the bail **(e–f)**. Pick up a 15º, and sew through the A, bicone, and A **(f–g)**. Retrace the thread path of the connection, and end the threads.

ASSEMBLY

Open a jump ring, and attach a lobster claw clasp to the loop on one end of the rope. Slide the pendant onto the rope, and work as before to attach the extender chain to the loop on the other end of the rope. B&B

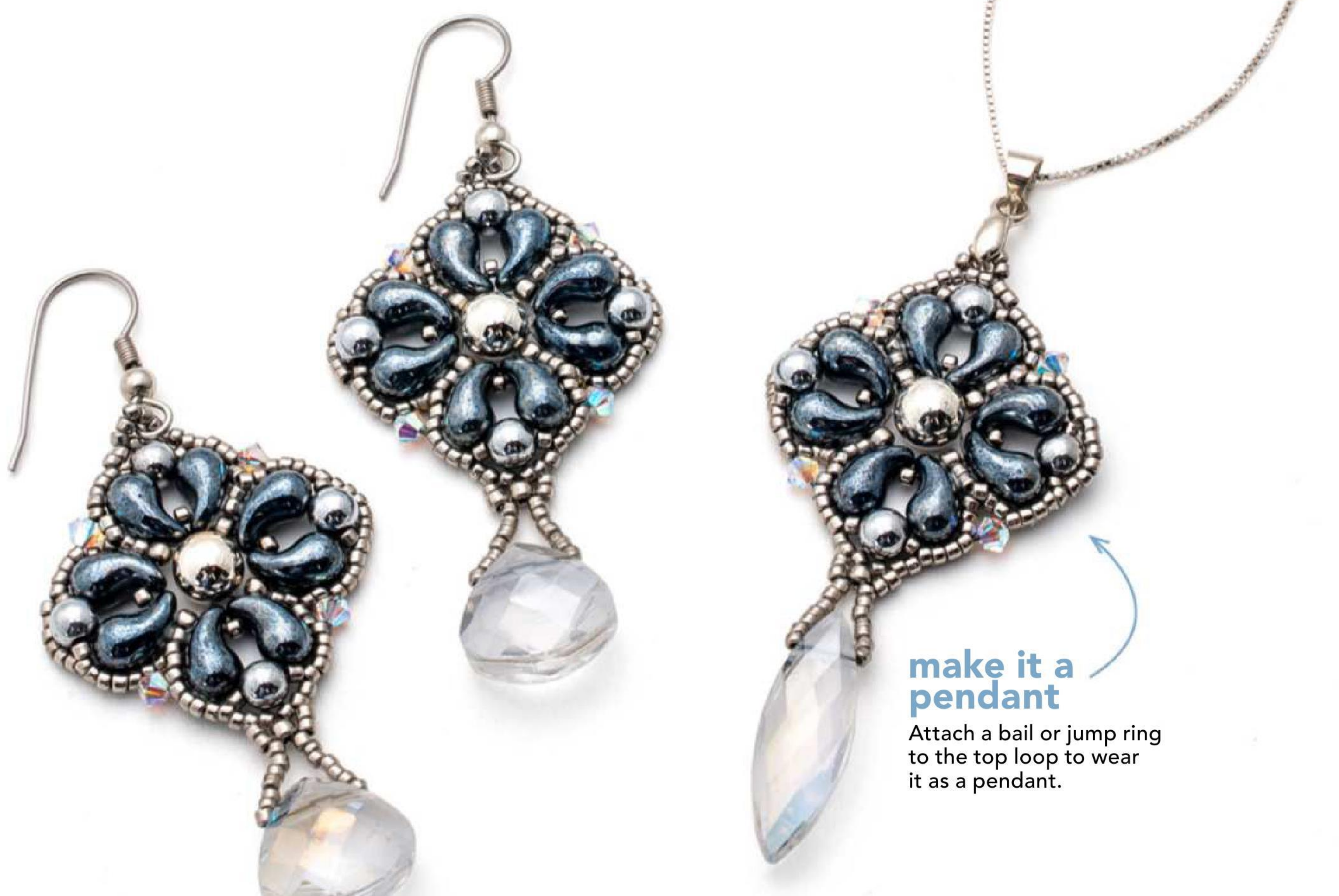
Connie Whittaker
cwhittaker@beadandbutton.com

ELEGANT DROP EARRINGS

designed by Edwin Batres

DIFFICULTY ○○○○○

bead weaving



make it a pendant

Attach a bail or jump ring to the top loop to wear it as a pendant.

Create stylish dangle earrings and a matching pendant made of seed beads, druks, crystals, and ZoliDuo beads.

EARRING

There are left-hand and right-hand ZoliDuo beads. The top of each bead is domed; the bottom is flat.

How to pick up ZoliDuo beads: Pick up each bead from the inside edge (IE, concave edge) or the outside edge (OE, convex edge), through the tip or base per the instructions.

Use a moderate tension throughout the project so the beadwork remains flat.

1) On comfortable length of thread, pick up a left ZoliDuo bead (tip, OE), a 15º seed bead, a right ZoliDuo Bead (tip, IE), and four 15ºs, and sew through the open hole of the same ZoliDuo your thread is exiting, leaving a 6-in. (15 cm) tail **(figure 1, a–b)**.

2) Pick up a 4 mm druk, and sew through the open hole of the adjacent ZoliDuo **(b–c)**. Pick up four 15ºs, and sew through the other hole of the same ZoliDuo, the next 15º, and the following ZoliDuo **(c–d)** to form a petal.

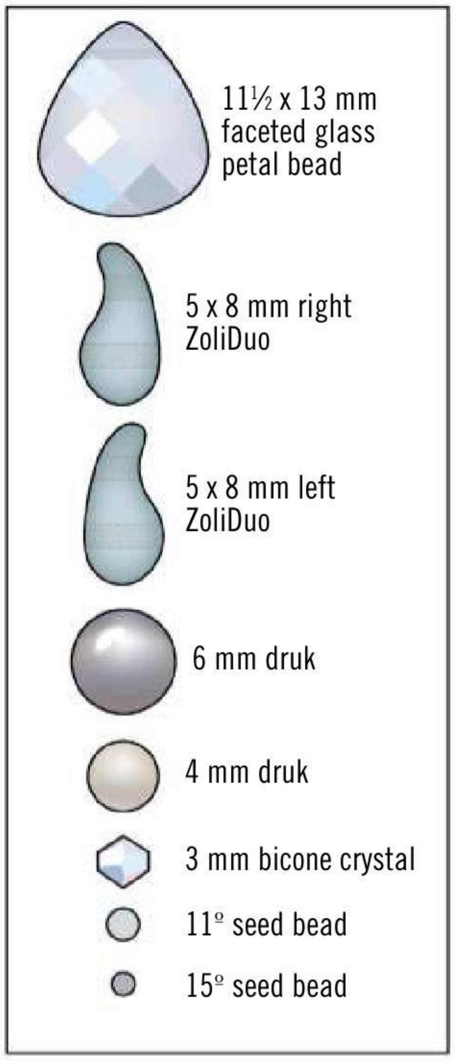
3) Pick up an 11º seed bead, a left ZoliDuo (tip, OE), a 15º, a right ZoliDuo (tip, IE), and four 15ºs, and sew through the open hole of the ZoliDuo your thread is exiting **(figure 2, a–b)**. Pick up a 4 mm, and sew through the open hole of the next ZoliDuo **(b–c)**. Pick up two 15ºs, and sew through the inner two 15ºs of the previous petal **(c–d)**. Skip the adjacent 11º, and continue through the next ZoliDuo (tip, OE), 15º, and ZoliDuo (tip, IE) **(d–e)** to form a new petal. Repeat this step once more.

4) Pick up an 11º, a left ZoliDuo (tip, OE), a 15º, and a right ZoliDuo (tip, IE), and sew through the adjacent two 15ºs on the first petal **(figure 3, a–b)**. Pick up two 15ºs, and sew through the open hole of the ZoliDuo your thread just exited **(b–c)**. Pick up a 4 mm, and sew through the open hole of the next ZoliDuo **(c–d)**. Pick up two 15ºs, and sew through the inner two 15ºs on the adjacent petal **(d–e)**. Continue through the next ZoliDuo, 15º, and ZoliDuo **(e–f)**. Pick up an 11º, and sew through the next ZoliDuo and 15º **(f–g)** to complete the ring of four petals.

5) Pick up a 6 mm druk, and sew through the corresponding 15º on the opposite side of the ring **(figure 4, a–b)**. Sew back through the 6 mm, and continue through the 15º your thread exited at the start of this step, the ZoliDuo, 11º, and four 15ºs along the next petal **(b–c)**.

6) Pick up six 15ºs, skip the next ZoliDuo, and sew through the following 4 mm **(c–d)**. Pick up six 15ºs, skip the next ZoliDuo, and sew through the following four 15ºs and 11º. Sew back through the last two 15ºs your thread just exited, and continue through the two 15ºs along the next petal **(d–e)**. Repeat these stitches three times to complete the round, and sew through the next five 15ºs **(e–f)**.

7) Pick up six 15ºs, skip the next 15º, 4 mm, and 15º, and sew through the following four 15ºs



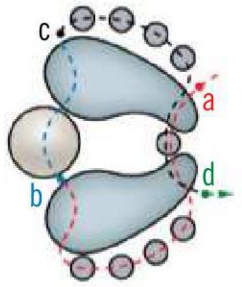


FIGURE 1

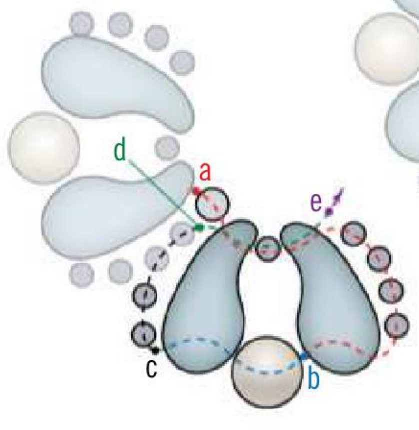


FIGURE 2

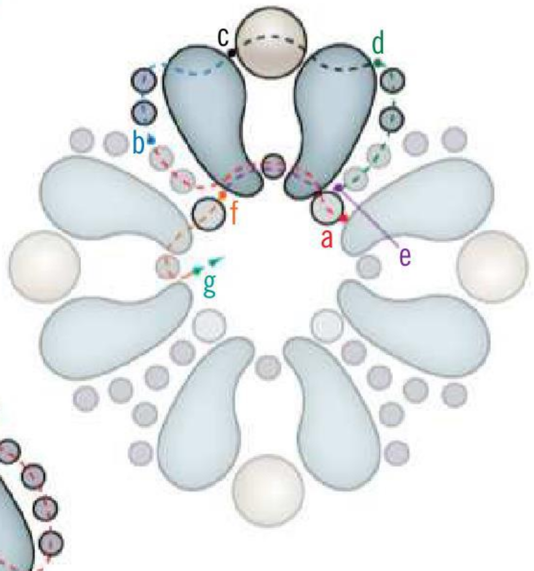


FIGURE 3

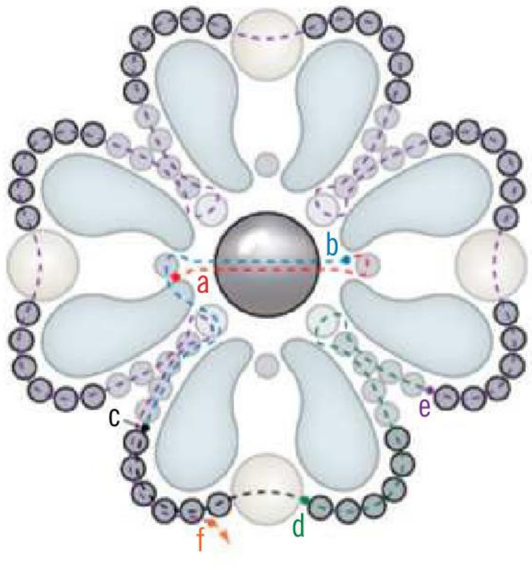


FIGURE 4

materials

hematite earrings
2 x 1⅛ in. (5 x 2.9 cm)

- **2** 11.5 x 13 mm faceted glass petal beads (clear AB; aclpatternsandmore.com)
- 5 x 8 mm ZoliDuo beads (jet hematite)
  - **8** left-hand
  - **8** right-hand
- **2** 6 mm glass druk (silver)
- **8** 4 mm glass druk (hematite)
- **8** 3 mm bicone crystals (Swarovski, crystal AB2X)
- **1 g** 11º seed beads (Toho 711, nickel plated)
- **1 g** 15º seed beads (Toho 711, nickel plated)
- **1** pair of earring findings
- Fireline, 6 lb. test
- beading needles, #11 or #12

necklace colors
2¼ x 1⅛ in. (5.7 x 2.9 cm)

- **1** 22 x 7 mm small faceted oval glass bead (clear AB, aclpatternsandmore.com)
- same remaining beads and colors used in the earrings
- **1** pinch bail

Find info for the alternate colorway at **FacetJewelry.com/resourceguide**

Find basics online:
FacetJewelry.com/basics

- ending and adding thread

(figure 5, a–b). Pick up a 3 mm bicone crystal, skip the next six 15ºs, and sew through the following four 15ºs **(b–c)**. Repeat these stitches three times to complete the round, and continue through the first three 15ºs added in this step **(c–d)**.

8) Pick up an 11º, seven 15ºs, a 11.5 x 13 mm faceted glass petal bead, and seven 15ºs, and sew back through the 11º just added to form a dangle **(figure 6, a–b)**. Continue through the next four 15ºs, 4 mm, and three 15ºs **(b–c)**.

9) Pick up two 15ºs, sew through the next seven 15ºs, the faceted glass bead, and seven 15ºs **(c–d)**. Pick up two 15ºs, skip the next 11º and 15º, and sew through the following two 15ºs **(d–e)**.

10) Sew through the outer ring of beads to exit the second 15º in the loop opposite the dangle **(figure 7, point a)**. Pick up five 15ºs, skip the next two 15ºs, and sew through the following two 15ºs **(a–b)** to form a hanging loop. Sew through the beadwork as shown, and retrace the thread path to reinforce the connection, skipping the center 15º in the loop **(b–c)**. End the threads.

11) Open the loop of an ear wire, and attach it to the hanging loop on the earring.

12) Make a second earring. **B&B**

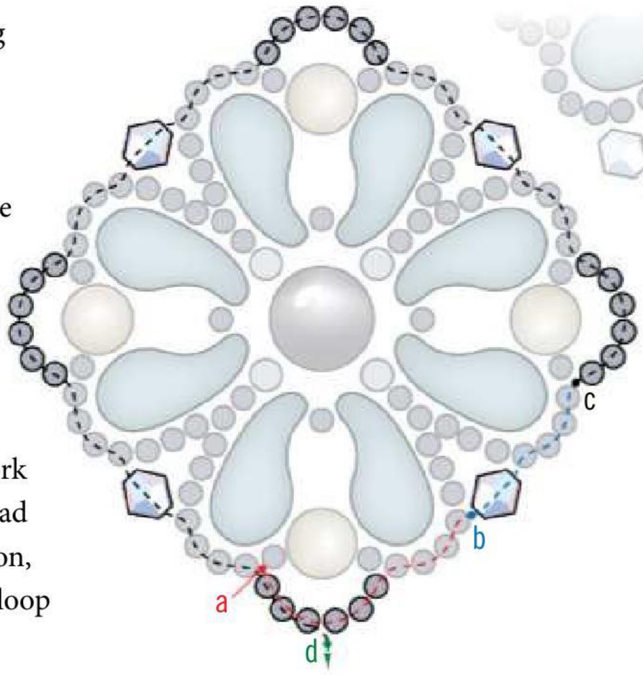


FIGURE 5

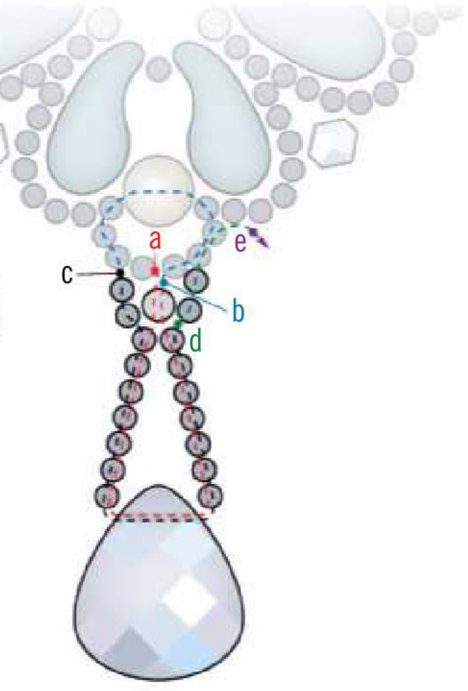


FIGURE 6

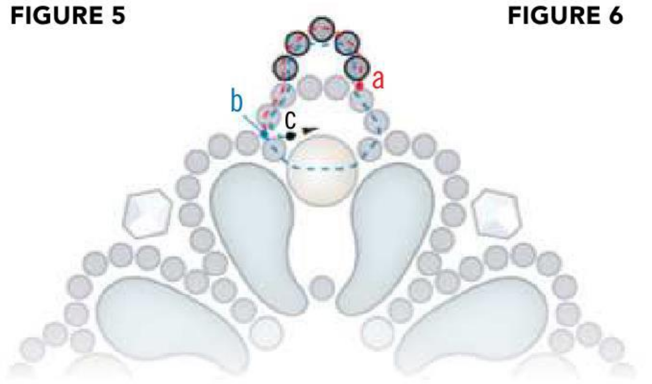


FIGURE 7

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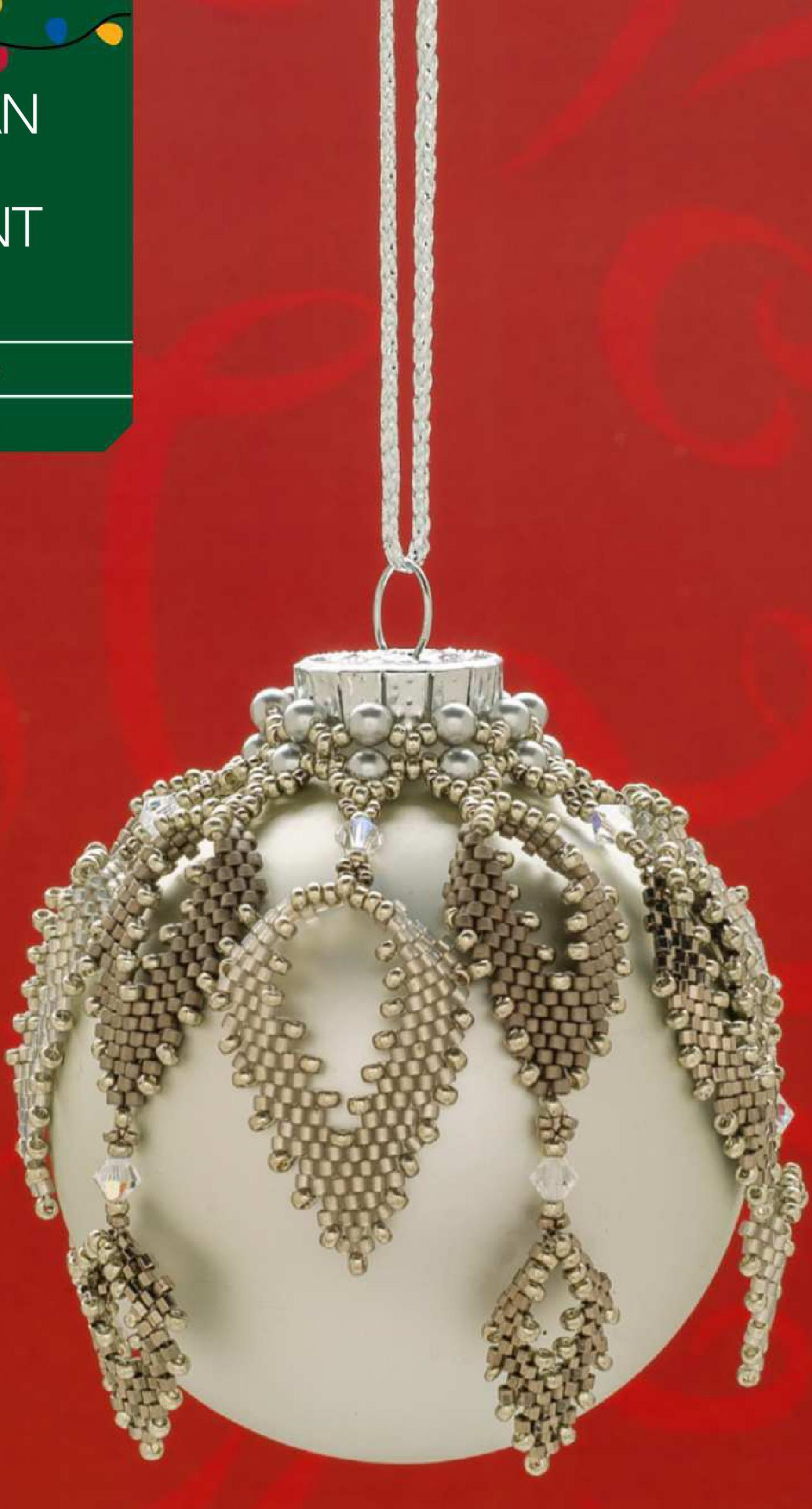
ICY RUSSIAN LEAVES ORNAMENT

designed by
Jane Danley Cruz

DIFFICULTY ●●●○○

diagonal peyote / netting



25 YEARS

materials

ornament 2⅝ in. (6.7 cm)

- **1** 2⅝-in. (6.7 cm) glass ball ornament
- **20** 4 mm glass pearls (gray)
- **10** 4 mm Swarovski bicone crystals (crystal AB)
- **4 g** 11º seed beads color A (Miyuki 4201, Duracoat galvanized silver)
- **5 g** 11º Miyuki Delica cylinder beads in each of **3** colors
  - color B (DB0321, matte nickel plated)
  - color C (DB0630, dyed light smoke gray silver-lined alabaster)
  - color D (DBC0021, nickel plated, hex-cut)
- **1 g** 15º seed beads (Miyuki 190, nickel plated)
- Fireline, 6 lb. test
- beading needles, #11

Find basics online:

FacetJewelry.com/basics

- diagonal peyote stitch
- attaching a stop bead
- ending and adding thread
- square knot

Embrace the icy shades of silver and gray with this sparkling wintry ornament, featuring three sizes of Russian leaves suspended from a pearl collar.

MEDIUM LEAF

Side 1

1) Attach a stop bead in the center of 1 yd. (.9 m) of thread, and pick up one color A 11º seed bead, seven color B 11º cylinder beads, an A, and a B. Skip the last three beads, and sew back through the next B, with the needle pointing toward the tail **(figure 1, a–b)**. Snug up the beads so the last A is at the end and the two adjacent Bs sit side by side.

2) Using Bs, work three peyote stitches **(b–c)**. Your thread will be exiting the first A picked up in the previous step.

3) Using Bs, work three stitches in the opposite direction **(c–d)**.

4) Work a decrease stitch to make the turn on this edge: Pick up an A and a B, and sew back through the last B added in the previous step **(d–e)**. Work two peyote stitches using Bs **(e–f)**.

5) Work an increase stitch to make the turn on this edge: Pick up a B, and A, and a B, skip the A, and sew back through the first B picked up in this step **(f–g)**. Snug up the beads so the last A and B sit side by side. Position the A so it is on the side nearest the tail. As you work the remaining rows, keep the As to this edge. Work two peyote stitches using Bs **(g–h)**.

6) Work as in steps 4–5 until you have seven As along each edge **(h–i)**, and then work one more stitch using a B **(i–j)**. End the working thread.

Side 2

1) Remove the stop bead, and attach a needle to the tail. With the thread exiting the end A, pick up a B, and sew through the next B in Side 1 **(figure 2, a–b)**. Work two more peyote stitches using Bs **(b–c)**.

2) Work as in steps 4–5 of "Side 1" until you have seven As along both edges **(c–d)**. Work one more stitch using a B **(d–e)**.

note The As at the start of Side 1 are shared with Side 2.

3) Join the two sides of the leaf: Sew through the beadwork to exit the outer B in the last increase **(figure 3, a–b)**. Pick up a B, and sew through the corresponding end B on the outer edge of Side 1, with the needle pointing toward the point of the leaf **(b–c)**. Snug up the beads. Turn, and sew through the adjacent A, with the needle pointing away from the beadwork **(c–d)**. Pick up an A, and sew through the corresponding A on Side 2 **(d–e)**. Retrace the thread path through the joining beads again. When you attach the leaf to the collar in the assembly steps, you will sew through the B added in this step.

4) There are three As along the upper inside-edge of the leaf. Sew through the beadwork to exit the edge A just before these three As **(figure 4, a–b)**. Pick up an A, sew through the three upper-edge As **(b–c)**, pick up an A, and sew through the next A on this edge **(c–d)**. This will help the leaf keep its shape and prevent it

- ○ 4 mm pearl
- ⬡ 4 mm bicone crystal
- ○ 11º seed bead, color A
- ▢ 11º cylinder bead, color B
- ○ 15º seed bead

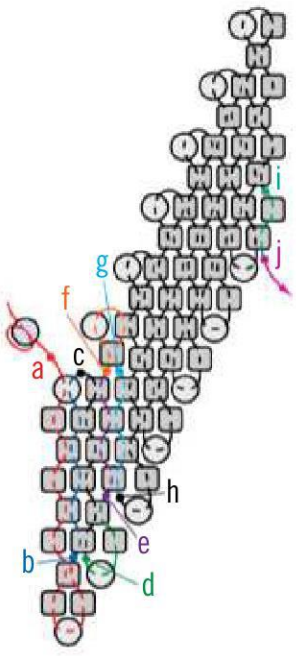


FIGURE 1

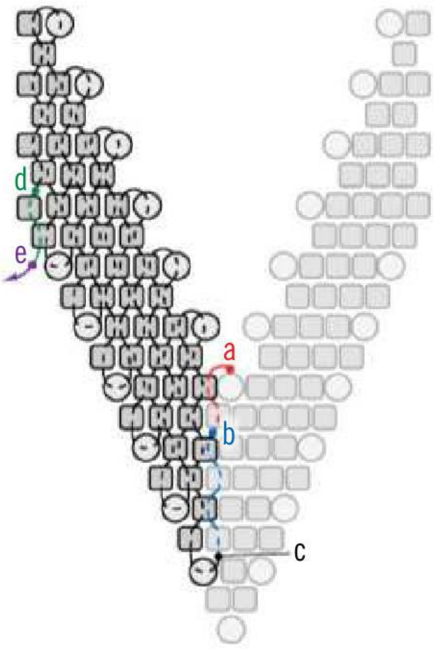


FIGURE 2

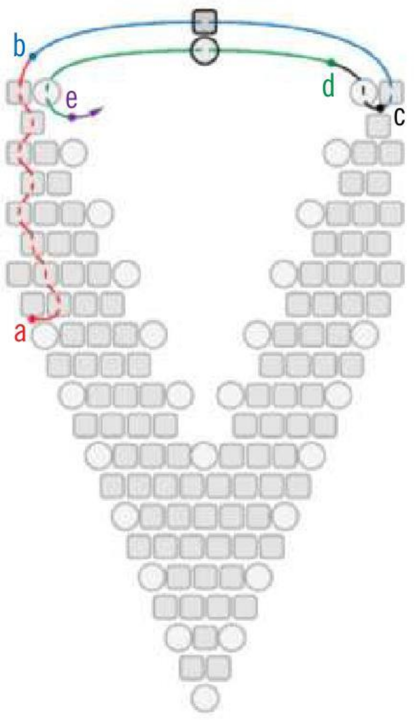


FIGURE 3

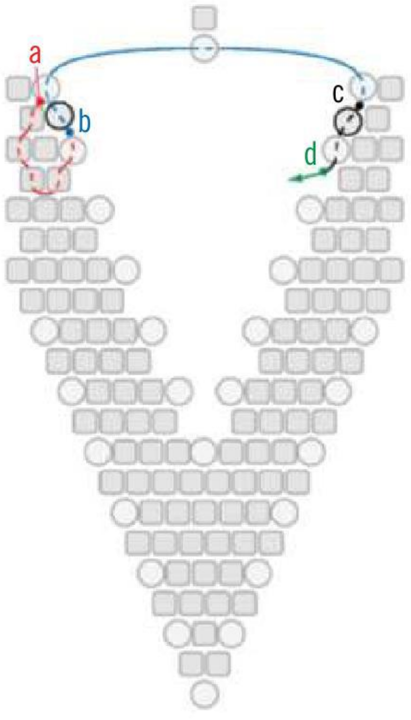


FIGURE 4

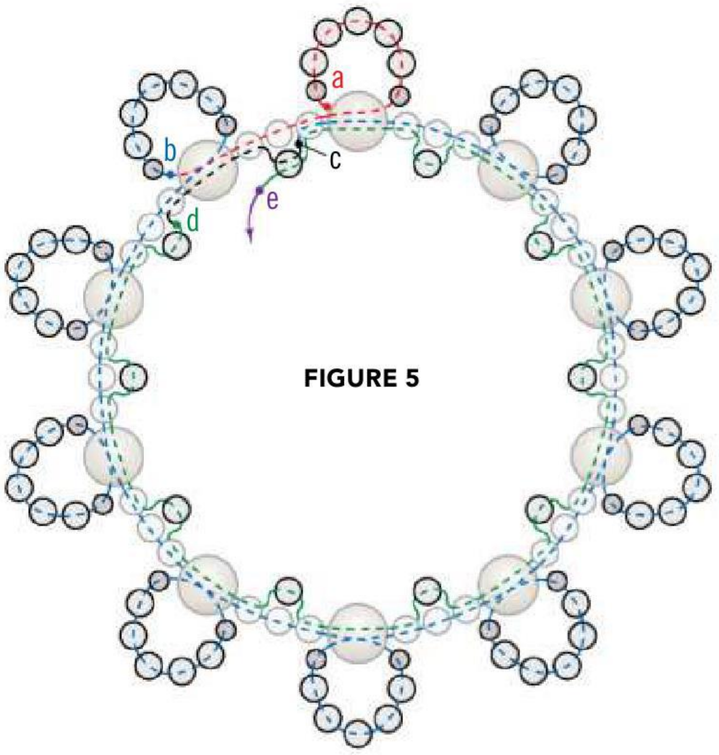


FIGURE 5

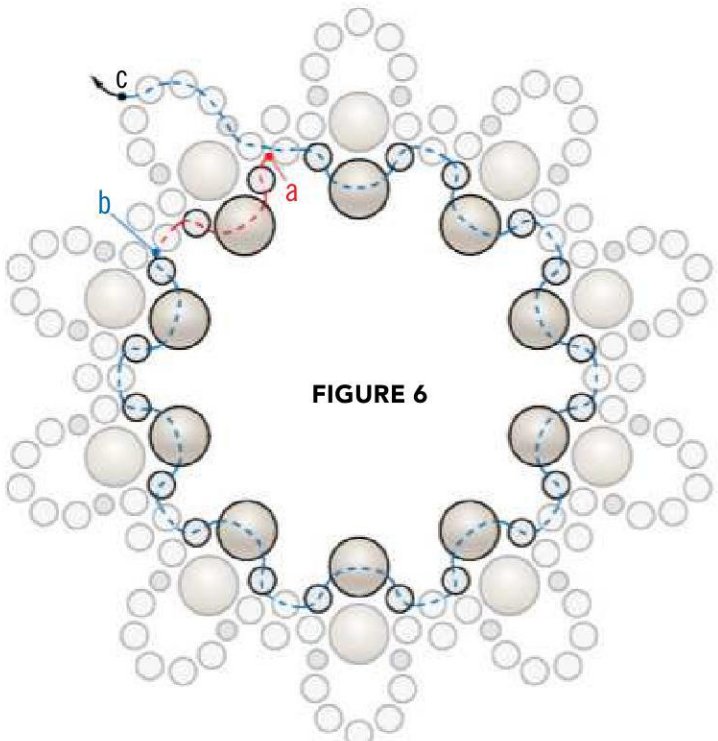


FIGURE 6

from collapsing. Sew through the beadwork, and end the threads.

5) Repeat all the previous steps to make two more leaves.

6) Make two more leaves using color C 11º cylinder beads in place of the Bs.

LARGE LEAF

1) Work as in "Medium Leaf," but repeat steps 4–5 until there are a total of nine As along each edge for both Side 1 and Side 2.

2) Make two large leaves using Cs instead of Bs.

3) Make two large leaves using color D hex-cut beads instead of Bs.

SMALL LEAF

1) Work as in "Medium Leaf" using Cs instead of Bs and with the following changes:

- **Step 1:** Pick up five Cs instead of seven Bs.
- **Step 2:** Work two peyote stitches instead of three.
- **Step 3:** Work two peyote stitches instead of three.
- **Step 4:** Work one peyote stitch instead of two.
- **Step 5:** Work one peyote stitch instead of two.
- **Step 6:** Work until you have five As along each edge, then work a final peyote stitch.

2) Work Side 2 as you worked Side 1, but do not end the tail thread. Later, you will use the tail to connect the small leaf to the tip of a medium leaf.

3) Make two more small leaves using Cs.

4) Make two small leaves using Ds.

COLLAR

1) On 1 yd. (.9 m) of thread and leaving a 6-in. (15 cm) tail, pick up a repeating pattern of a 4 mm glass pearl and three As 10 times. Tie the ends together with a square knot to form a ring. Sew through the next few beads, and pull the thread tight to hide the knot. Continue through the beads to exit the nearest pearl.

2) Pick up a 15º seed bead, five As, and a 15º, sew through the same pearl, going in the same direction, and continue through the next three As and the following pearl **(figure 5, a–b)**. The new beads will form a loop around the pearl. Repeat this stitch nine times to complete the round, and sew through the next A **(b–c)**.

3) Pick up an A, skip the next A in the original ring, and sew through the following A, pearl, and A **(c–d)**. Repeat this stitch nine times to complete the round, and step up through the first A picked up in this round **(d–e)**.

4) Pick up an A, a pearl, and an A, and sew through the next A added in the previous round **(figure 6, a–b)**. Repeat this stitch nine times to complete the round, and sew through the beadwork to exit the third A in the seven-bead loop around a pearl **(b–c)**. End the tail but not the working thread.

MEDIUM LEAF/SMALL LEAF COMPONENT

1) Attach a needle to the tail thread of a small leaf, and exiting the center cylinder at the base of the leaf, pick up a 15º, an A, a 4 mm bicone crystal, an A, and a 15º, and sew through the A at the tip of a medium leaf of your choice **(figure 7, a–b)**. Pick up a 15º, and sew back through the last A, crystal, and A **(b–c)**. Pick up a 15º, and sew through the cylinder bead your thread exited at the start of this step **(c–d)**. Retrace the thread path through the join several times, and end the thread.

2) Work as in step 1 to attach the remaining small leaves to the tips of the medium leaves.

ASSEMBLY

1) Attach a needle on the working thread of the collar — the thread should be exiting the center A in the loop around a pearl.

2) Attach a large leaf: Pick up two 15ºs, an A, a crystal, an A, and two 15ºs, and sew through the center cylinder at the base of a large leaf — this is the joining cylinder **(figure 8, a–b)**. Pick up two 15ºs, and sew back through the A, crystal, and A just added **(b–c)**. Pick up two 15ºs, and sew through the A in the loop your thread exited at the start of this step **(c–d)**. Retrace the thread path through all the beads in this step (not shown in the figure for clarity), and then sew through the beadwork in the collar to exit the center A in the loop around the next pearl **(d–e)**.

3) Attach a medium leaf/small leaf component: Pick up a 15º, an A, and a 15º, and sew through the joining cylinder at the base of a medium leaf. Pick up a 15º, an A, and a 15º, and sew through the A your thread exited at the start of this step **(e–f)**. Retrace the thread path through the beads added in this step and sew through the beadwork to exit the center A in the loop around the next pearl.

4) Continue to work as in steps 2–3 to complete the round. End the threads. **B&B**

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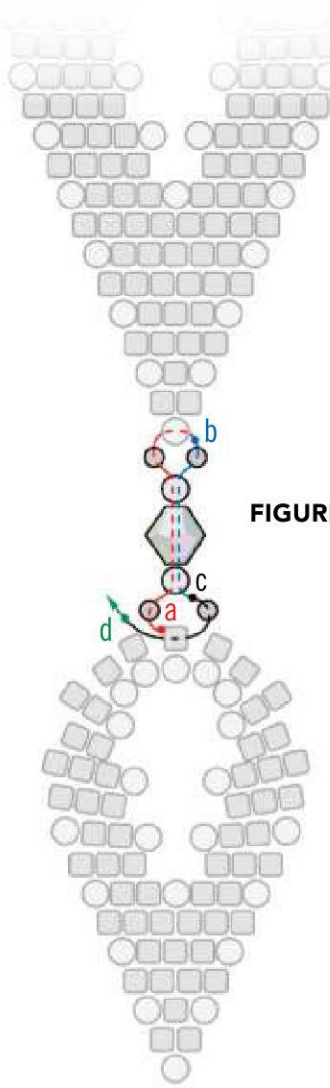

FIGURE 7

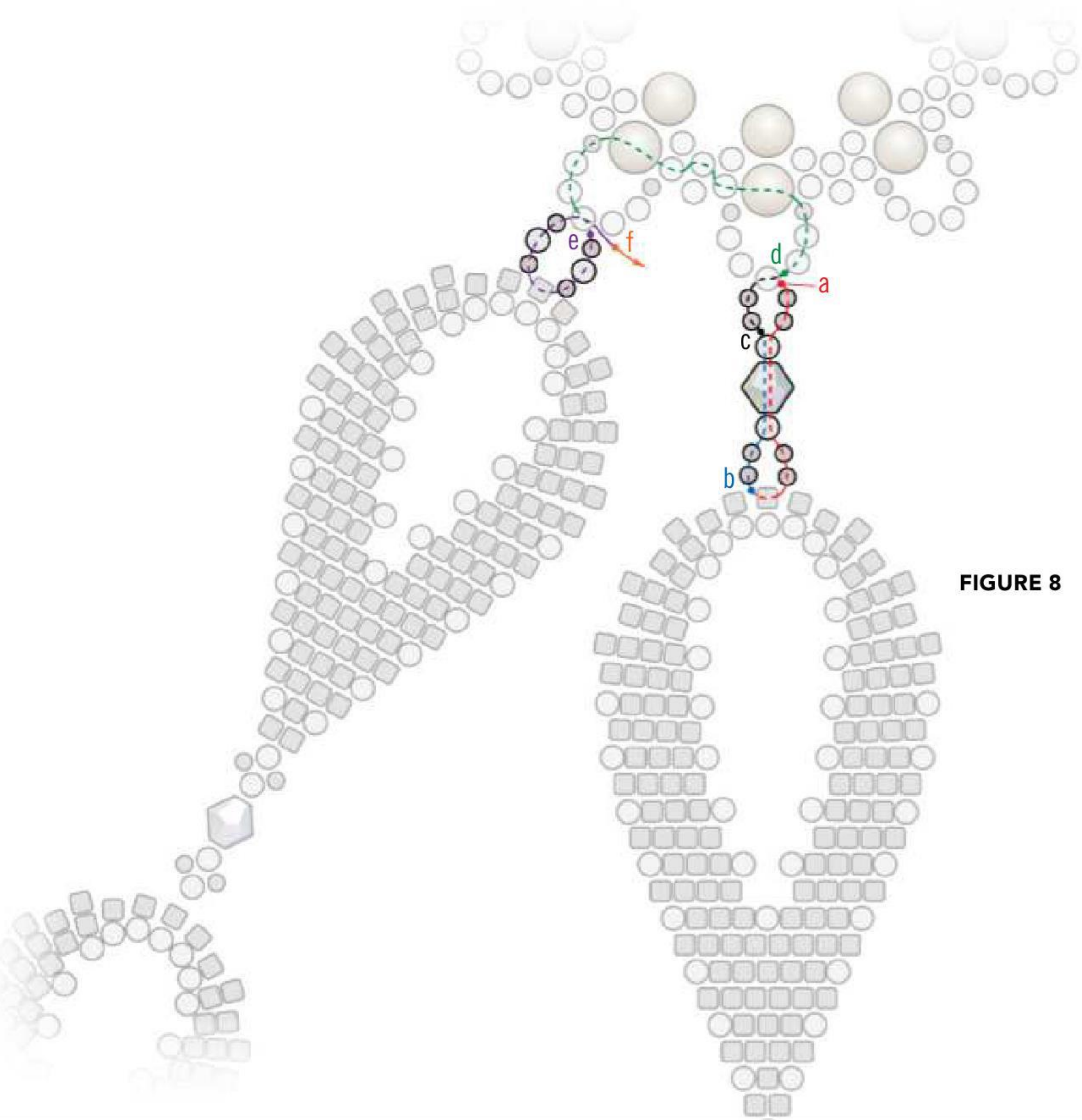

FIGURE 8

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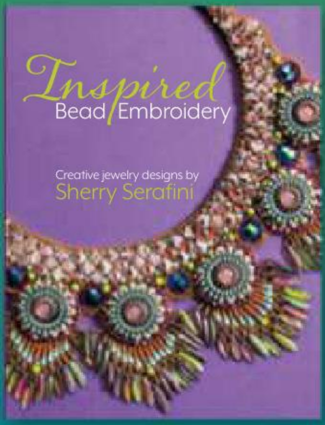
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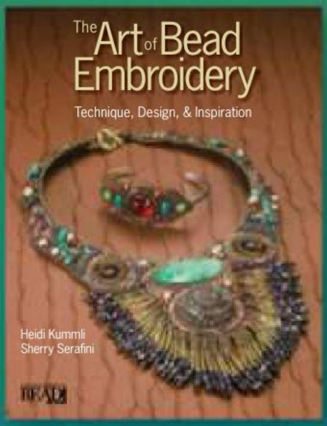
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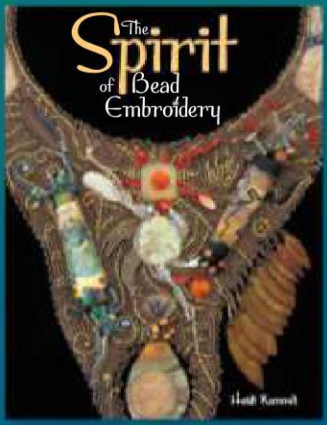
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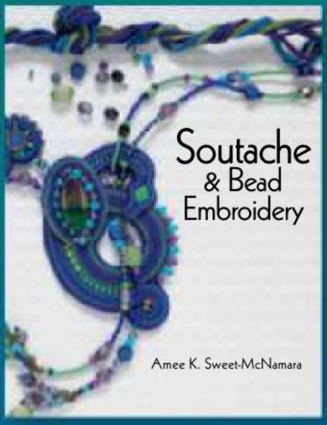
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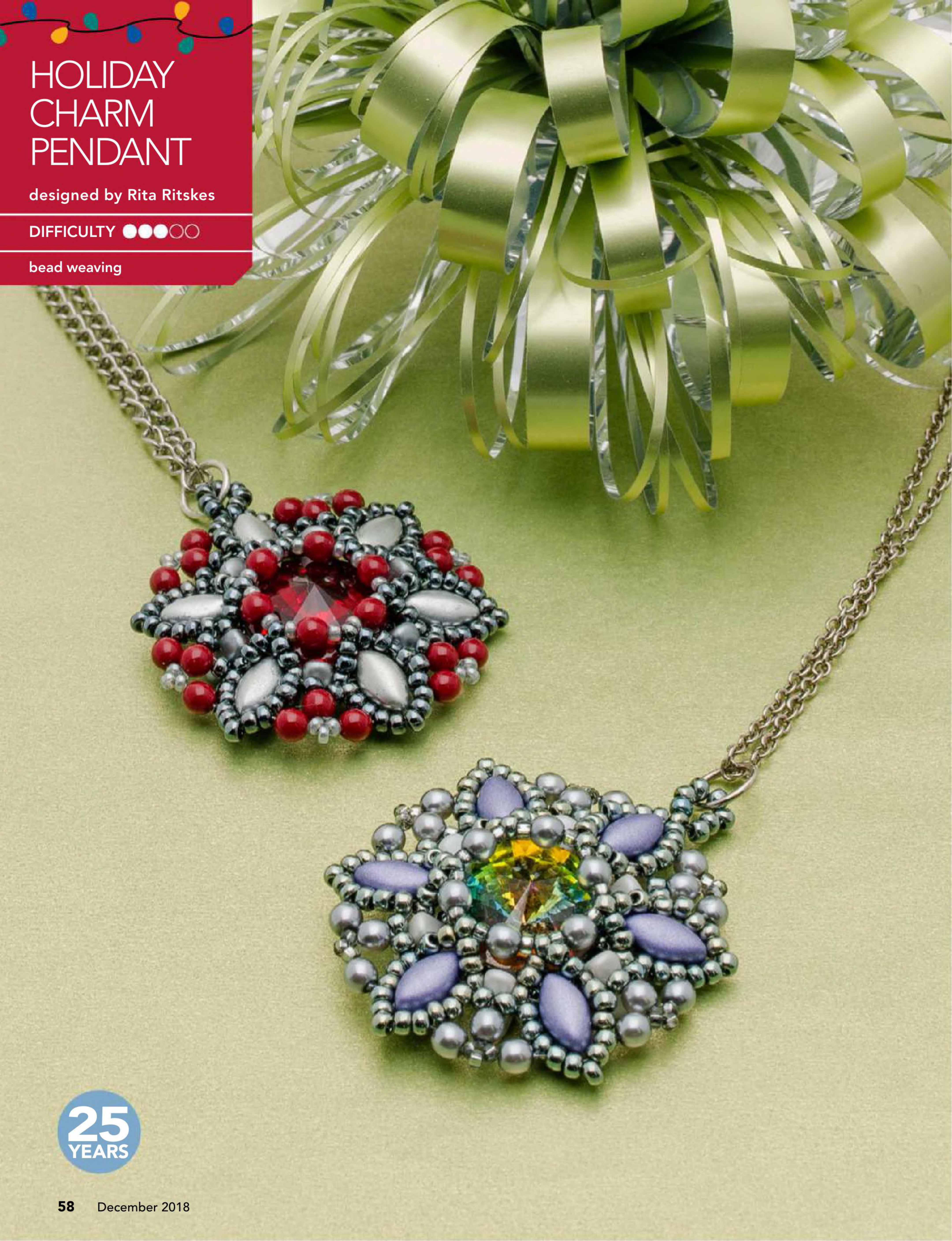
HOLIDAY CHARM PENDANT

designed by Rita Ritskes

DIFFICULTY ●●●○○

bead weaving



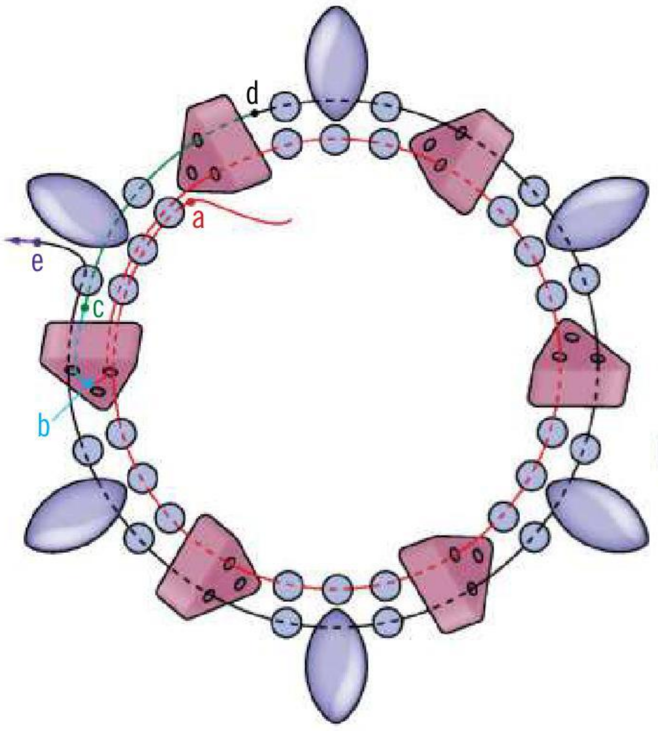


FIGURE 1

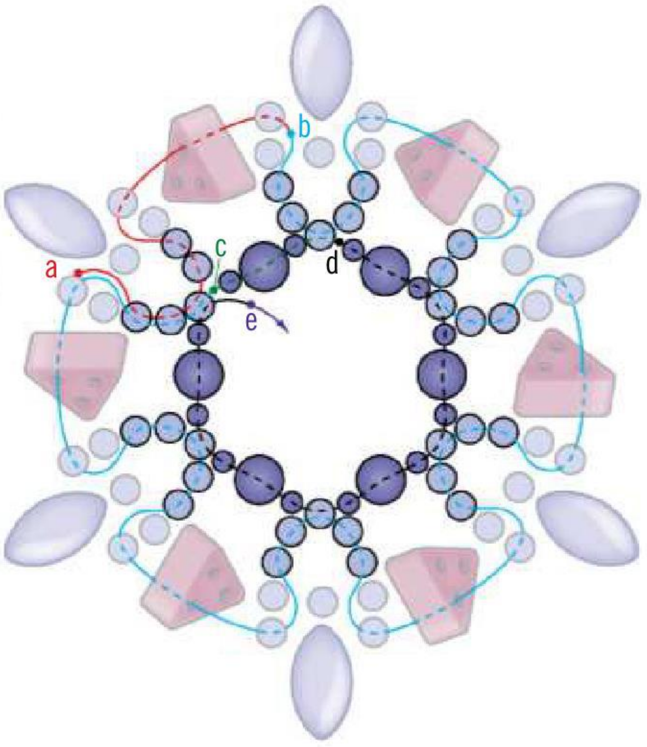


FIGURE 2

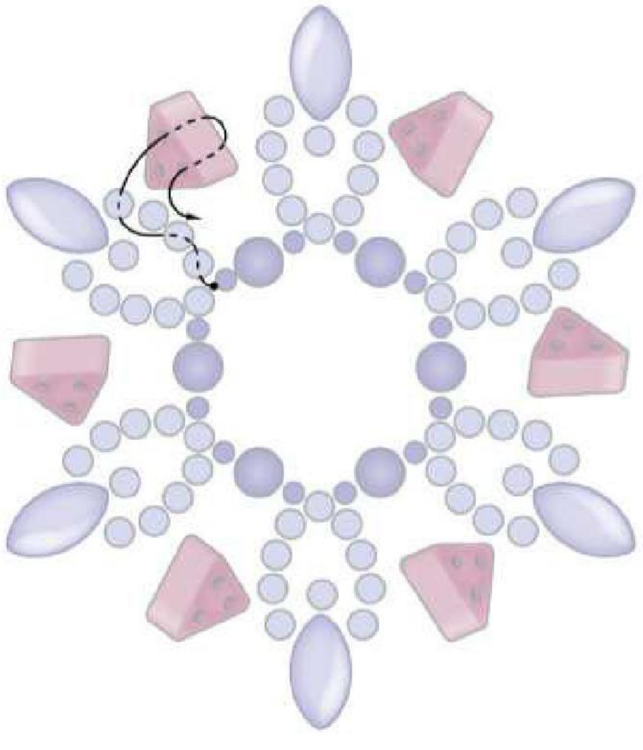
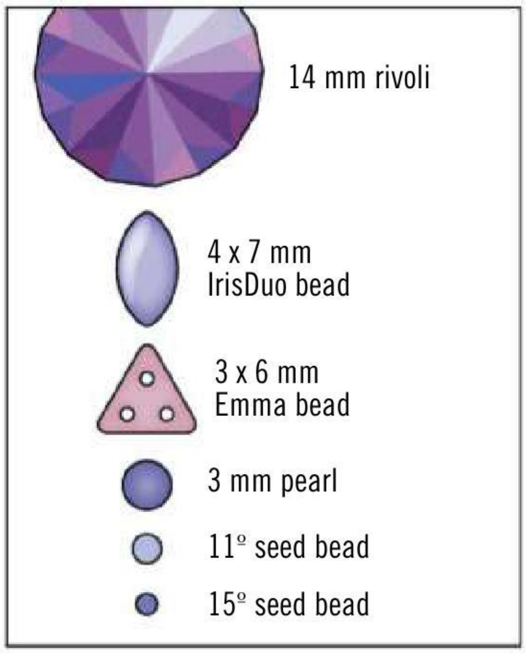
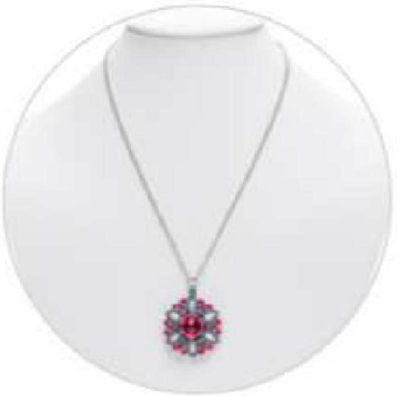


FIGURE 3





materials

red/silver pendant 1⅜ in. (3.5 cm)

- **1** 14 mm rivoli (Swarovski, Siam)
- **6** 4 x 7 mm IrisDuo beads (aluminum silver)
- **6** 3 x 6 mm 3-hole Emma beads (metallic steel)
- **24** 3 mm glass pearls (Czech, cranberry)
- **1 g** 11º seed beads (Miyuki 451, gunmetal)
- **1 g** 15º seed beads (Miyuki 526, silver gray Ceylon)
- **1** 6 mm jump ring
- Fireline, 6 lb. test
- beading needles, #11 or #12
- **2** pairs of chainnose, flat-nose, and/or bentnose pliers

Find info for the alternate colorway at **FacetJewelry.com/resourceguide**

Find basics online:

FacetJewelry.com/basics

- ending and adding thread
- opening and closing jump rings
- square knot

Evoke a sense of holiday nostalgia with this collaboration of classic and modern-day beads.

How to sew through the Emma beads: Sew through the top hole (TH) or the inside hole (IH). The remaining hole will not be used.
How to pick up IrisDuo beads: With the flat side of the bead positioned horizontally on your work surface, pick up the bead through the right hole.

PENDANT

1) On 4 ft. (1.2 m) of thread, pick up a repeating pattern of three 11º seed beads and an Emma bead (any hole) six times. Leaving a 6-in. (15 cm) tail, tie the beads into a ring with a square knot. Sew through all the beads again (not shown in the figure for clarity), and continue through the first three 11ºs and Emma added (IH) **(figure 1, a–b)**.

2) The Emma beads are now positioned with two open holes facing outward and one in the inner ring. Sew through the top open hole of the same Emma bead **(b–c)**. The bottom hole will not be used.

3) Pick up an 11º, an IrisDuo bead, and an 11º, and sew through the next Emma (TH) **(c–d)**. Repeat this stitch five times to complete the round, and continue through the first 11º added **(d–e)**.

4) Pick up five 11ºs, skip the next IrisDuo, and sew through the following 11º, Emma (TH), and 11º from the previous round **(figure 2, a–b)** to form a loop. Repeat this stitch five times to complete the round, and step up through the first three 11ºs added **(b–c)**.

5) Pick up a 15º, a 3 mm pearl, and a 15º, and sew through the center 11º in the next loop from the previous round **(c–d)**. Repeat this stitch five times to complete the round **(d–e)**, and retrace the thread path to tighten (not shown in the figure for clarity).

6) Sew through the next two 11ºs in the same loop, the 11º adjacent to the nearest IrisDuo, the adjacent Emma (TH), and the inner hole of the same Emma **(figure 3)**.

7) Turn the beadwork over, and place the 14 mm rivoli face down into the beadwork. Sew through the next two 11ºs to exit the

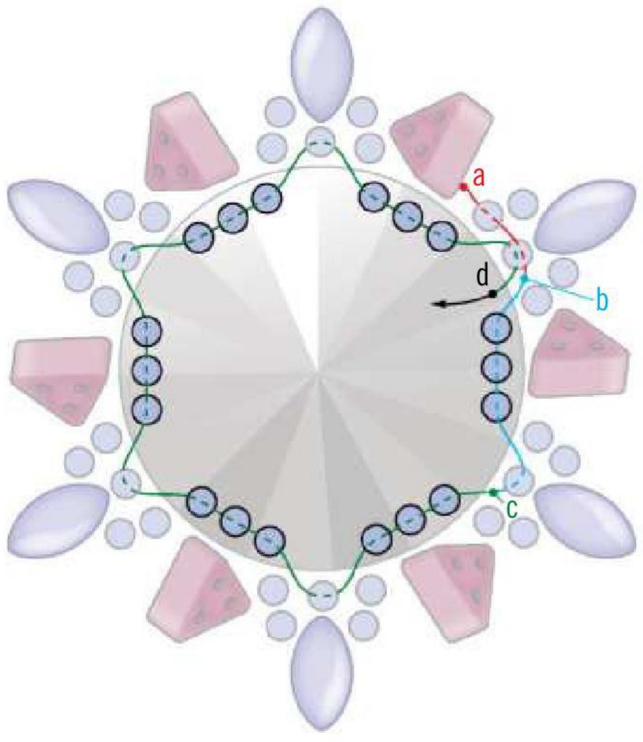


FIGURE 4

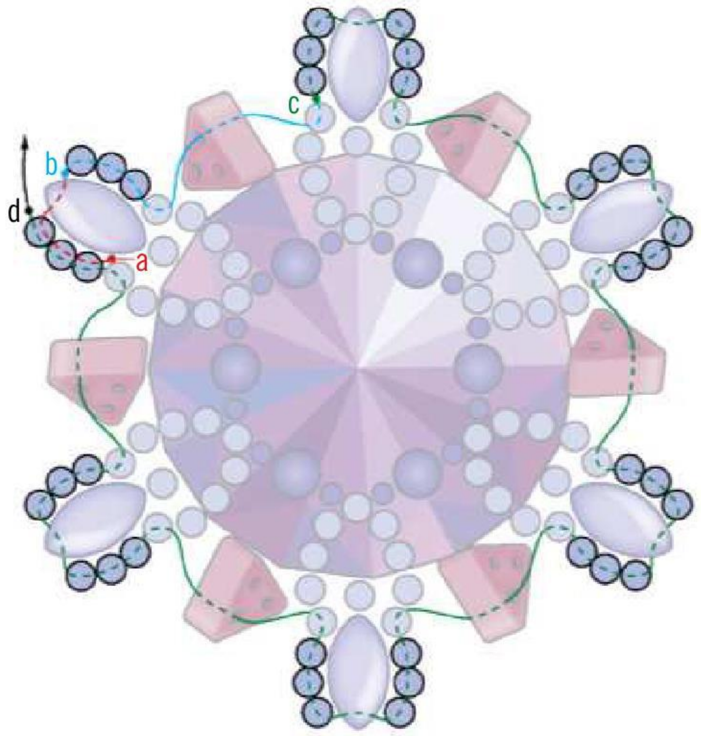


FIGURE 5

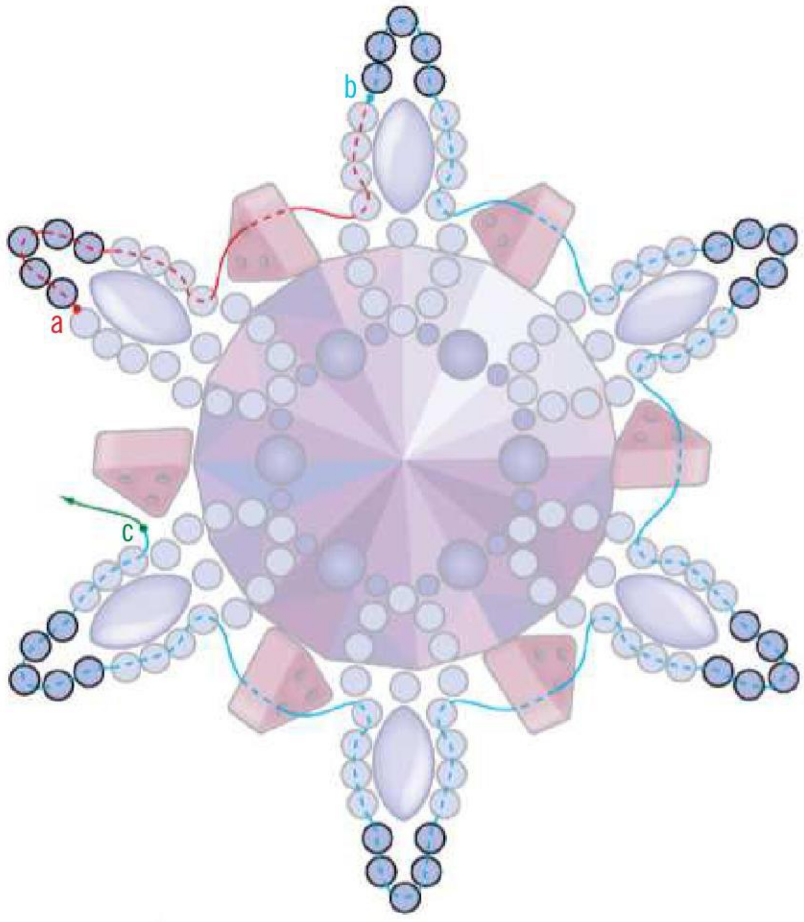


FIGURE 6

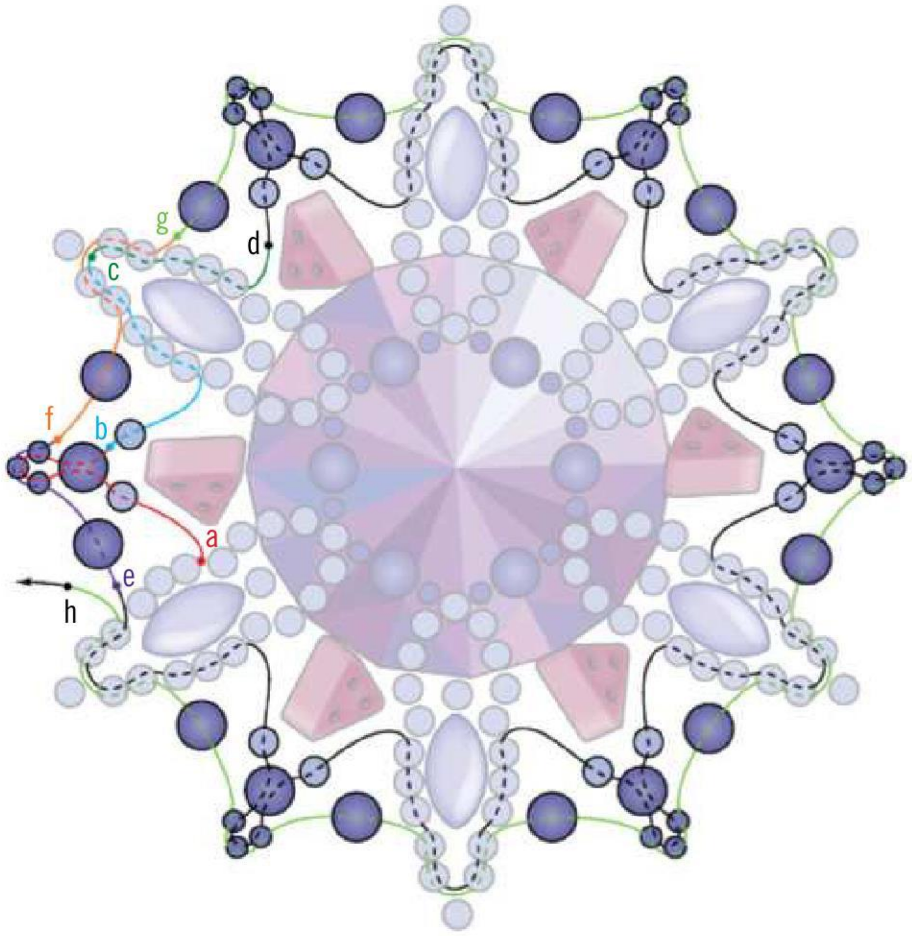
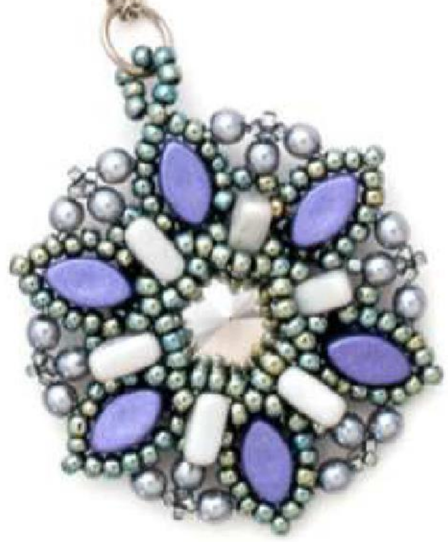


FIGURE 7



Back of pendant

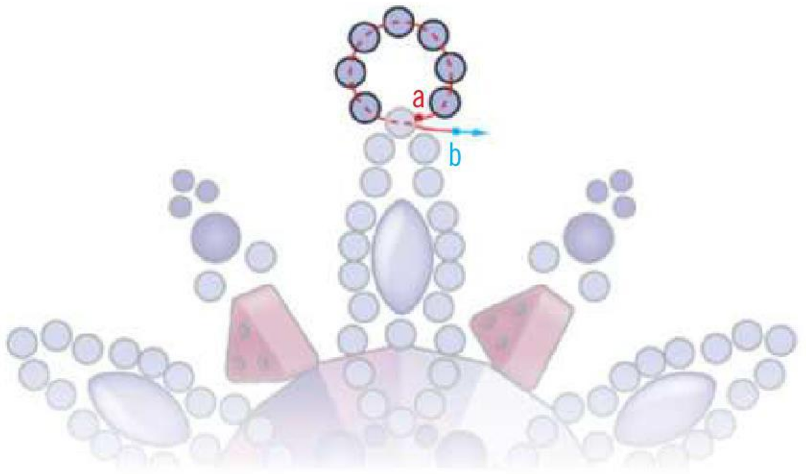


FIGURE 8

Print all the materials for the projects in this issue at BeadAndButton.com/resources.

center 11º in the set of three between the Emmas **(figure 4, a–b)**.

8) Pick up three 11ºs, skip the next 11º, Emma, and 11º, and sew through the following 11º **(b–c)**. Repeat this stitch five times to complete the round **(c–d)**.

9) Sew through the beadwork as needed and flip the beadwork to the front to exit an 11º adjacent to an IrisDuo **(figure 5, point a)**.

10) Pick up three 11ºs, and sew through the open hole of the adjacent IrisDuo **(a–b)**. Pick up three 11ºs, and sew through the following 11º, Emma (TH), and 11º to form a petal **(b–c)**. Repeat these stitches five times to complete the round, and step up through the first three 11ºs added in this round **(c–d)**.

11) Pick up five 11ºs, skip the adjacent IrisDuo, and sew through the next four 11ºs, Emma (TH), and four 11ºs on the following petal **(figure 6, a–b)**. Repeat this stitch five times to complete the round, but sew through only three 11ºs on the last stitch **(b–c)**.

12) Pick up an 11º, a pearl, and three 15ºs, and sew back through the pearl to form a picot **(figure 7, a–b)**. Pick up an 11º, and sew through the corresponding three 11ºs along the edge of the next IrisDuo and the following two 11ºs **(b–c)**. Skip the next 11º, and sew through the next five 11ºs **(c–d)**. Repeat these stitches five times to complete the round, but sew through only two 11ºs after the last stitch **(d–e)**.

13) Pick up a pearl, and sew through the three 15ºs in the next picot **(e–f)**. Pick up a pearl, and sew through the corresponding two 11ºs on the next petal, skip the following 11º, and sew through the next two 11ºs **(f–g)**. Repeat these stitches five times to complete the round **(g–h)**. Sew through the beadwork to exit the center 11º at the tip of a petal **(figure 8, point a)**.

14) Pick up seven 11ºs, and sew through the 11º your thread is exiting, going in the same direction **(a–b)**. Retrace the thread path several times, and end the threads.

15) Open a 6 mm jump ring, and attach it to the loop just added. **B&B**

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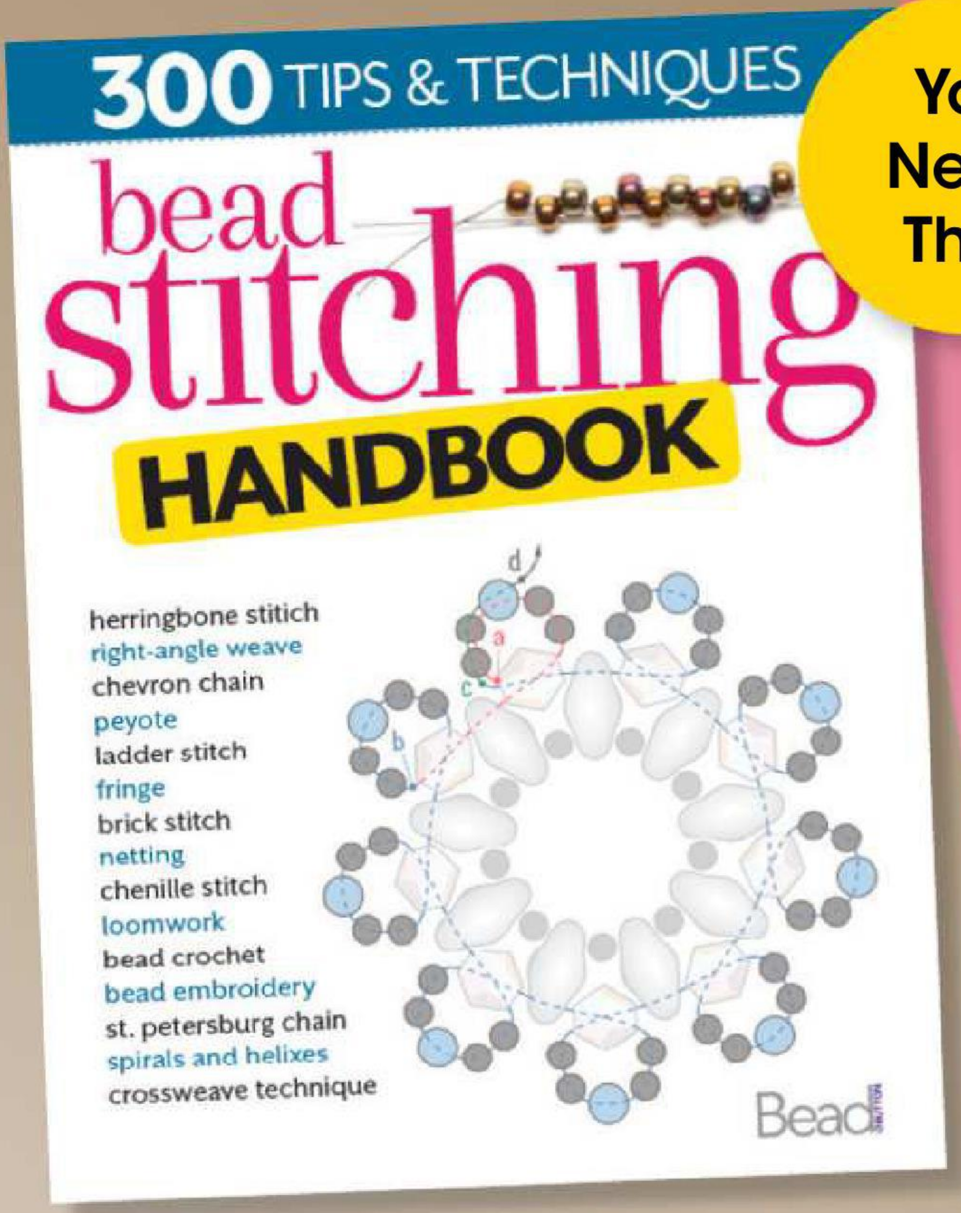
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designed by Nancy Deem

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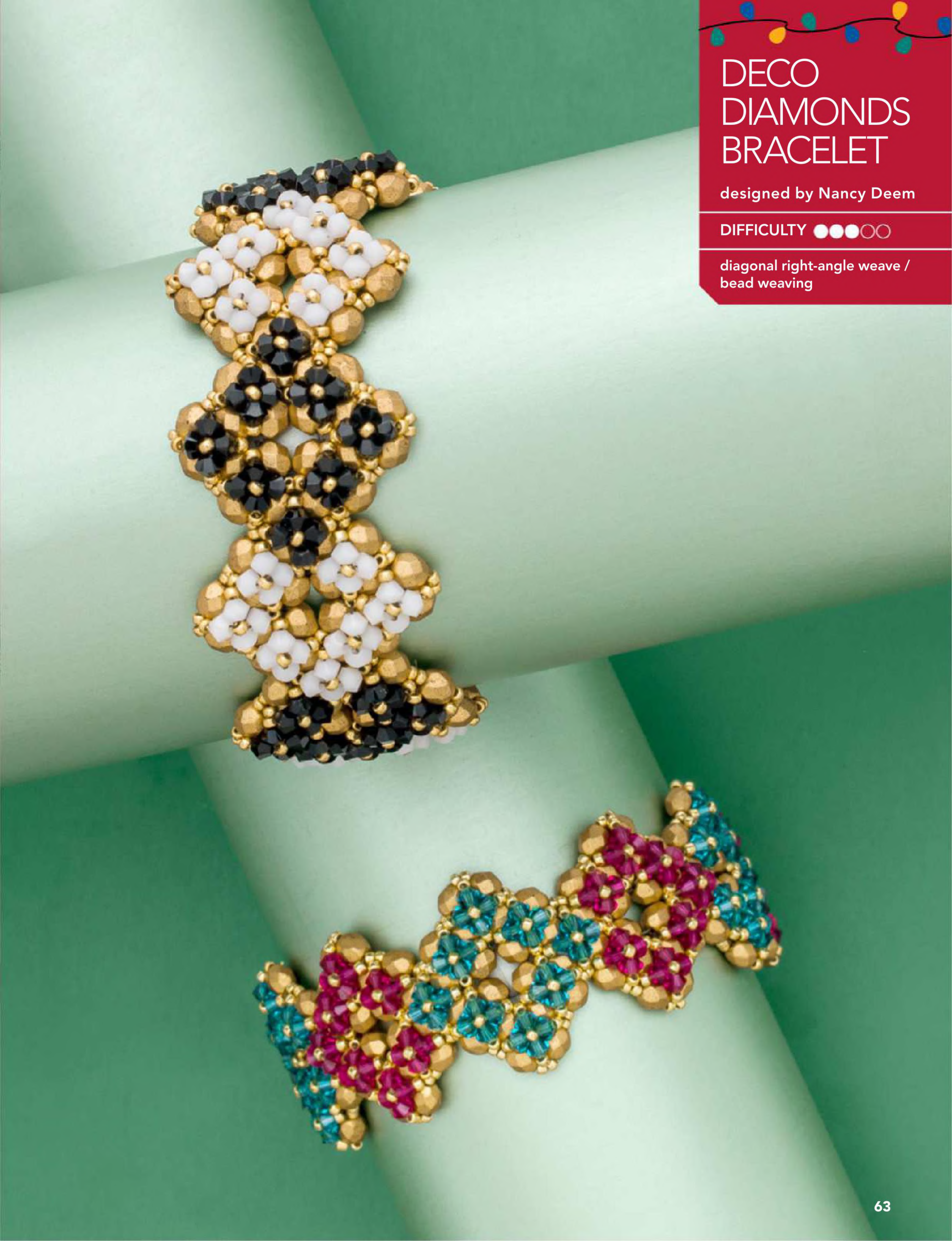
diagonal right-angle weave / bead weaving



materials

black/white bracelet 8 in. (20 cm)

- **184** 4 mm fire-polished beads (matte metallic flax)
- 3 mm bicone crystals (Swarovski)
  - **144** color A (jet)
  - **112** color B (white alabaster)
- **3 g** 15º seed beads (Miyuki 4202, Duracoat galvanized gold)
- **1** 8 mm magnetic clasp
- **2½ in. (6.4 cm)** chain
- Fireline, 6 lb. test
- beading needles, #11 or #12

Find info for the alternate colorway at **FacetJewelry.com/ resourceguide**

Find basics online:

FacetJewelry.com/basics

- right-angle weave: flat strip, adding rows
- ending and adding thread

⬢ 4 mm fire-polished bead

● 3 mm bicone crystal, color A

○ 3 mm bicone crystal, color B

• 15º seed bead

Diamond-shaped crystal embellishments elevate a diagonal right-angle weave base for a stunning accessory to holiday attire.

BASE

1) On a comfortable length of thread, pick up four 4 mm fire-polished beads, and sew through the beads again to form a ring (not shown in the figure for clarity), leaving a 6-in. (15 cm) tail. Continue through the first three fire-polished beads **(figure 1, a–b)**.

2) Working in right-angle weave (RAW), pick up three fire-polished beads, sew through the fire-polished bead your thread exited at the start of this step, retrace the thread path (not shown in the figure for clarity), and continue through the first two fire-polished beads just added **(b–c)**. Repeat this stitch once to complete the first row **(c–d)**, and sew through the next fire-polished bead to get into position to start the next row **(d–e)**.

3) Continue working in RAW using fire-polished beads as follows, retracing each unit as it is added, and ending and adding thread as needed:

Row 2: Pick up three fire-polished beads, sew through the fire-polished bead your thread is exiting, and continue through the first fire-polished bead just added **(figure 2, a–b)**. Pick up two fire-polished beads, and sew back through the next edge bead in the previous row and the adjacent bead your thread is exiting. Continue through the next two new beads and the following edge bead in the previous row **(b–c)**. Pick up two fire-polished beads, and sew through the last two beads your thread exited and the two new beads just added **(c–d)** to complete this row and be in position to start the next row.

Row 3: Work five RAW stitches, exiting the edge bead in the last stitch to be in position to start the next row **(figure 3)**.

Row 4: Work three RAW stitches, exiting the edge bead in the last stitch to be in position to start the next row **(figure 4)**.

Rows 5–18: Repeat rows 3 and 4 seven times. As each additional row is added, the beads will form a diagonal pattern.

Row 19: Repeat row 3 once more. End the working thread and tail.

CRYSTAL EMBELLISHMENT

1) Position the base vertically on your work surface, and notice that the base consists of nine wide sections with narrow sections between them.

2) Attach a comfortable length of thread to the beadwork, exiting the second bead from the left in the fourth narrow section from the bottom edge, and your needle pointing toward the right edge **(figure 5, point a and photo)**.

3) Pick up a 15º seed bead, a color A 3 mm bicone crystal, a 15º, an A, and a 15º, cross the center opening diagonally as shown, and sew through the corresponding fire-polished bead, going in the same direction **(a–b)**. Pick up a 15º and an A, and sew through the center 15º. Pick up an A and a 15º, skip the fire-polished bead your thread exited at the start of this step, and sew through the next fire-polished bead as shown **(b–c)** to form an X-shaped embellishment.

4) Continue working as before to add seven more color A embellishments as shown to form a diamond shape, sewing through additional fire-polished beads as needed to be in position to add the next embellishment **(c–d)**. The center of the diamond will not be embellished.

5) Working toward the bottom edge of the base, use color B 3 mm crystals to add seven (instead of eight) embellishments to form the next diamond.

6) Work the next three diamond embellishments as before, alternating colors A, B, and A, ending and adding thread as necessary. End the threads when this end of the band is complete.

7) Add a new length of thread to the opposite side of the center diamond and, working toward the other end of the base, add the remaining four diamonds, alternating colors B, A, B, and A.

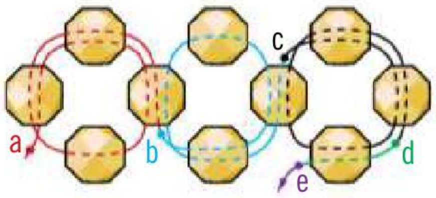


FIGURE 1

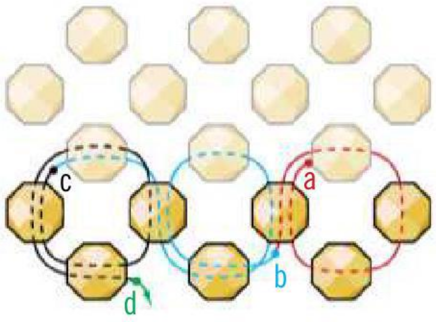


FIGURE 2

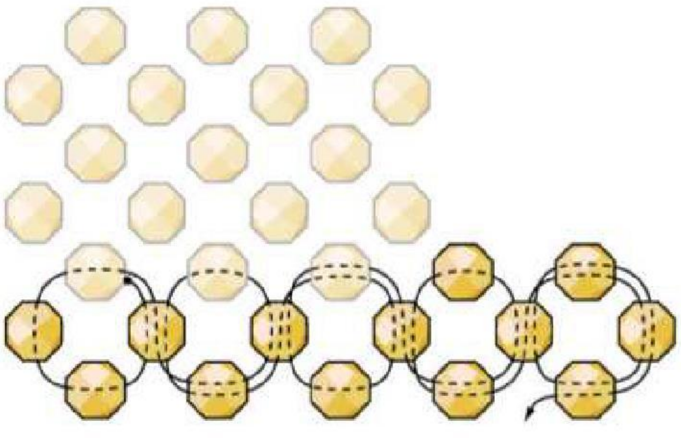


FIGURE 3

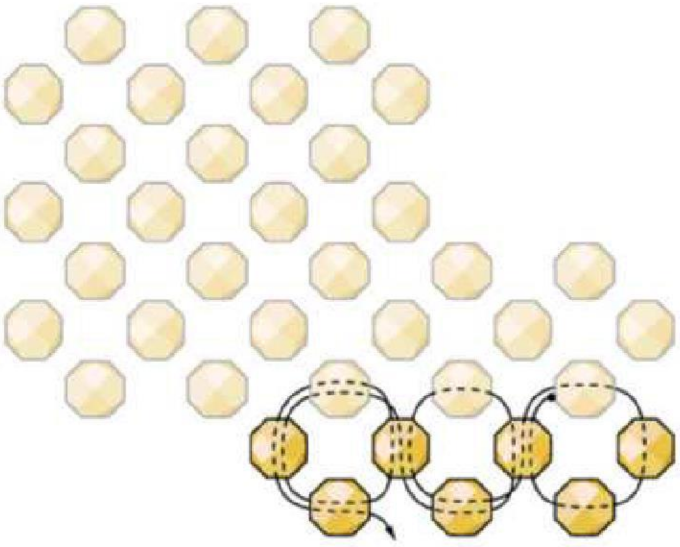


FIGURE 4

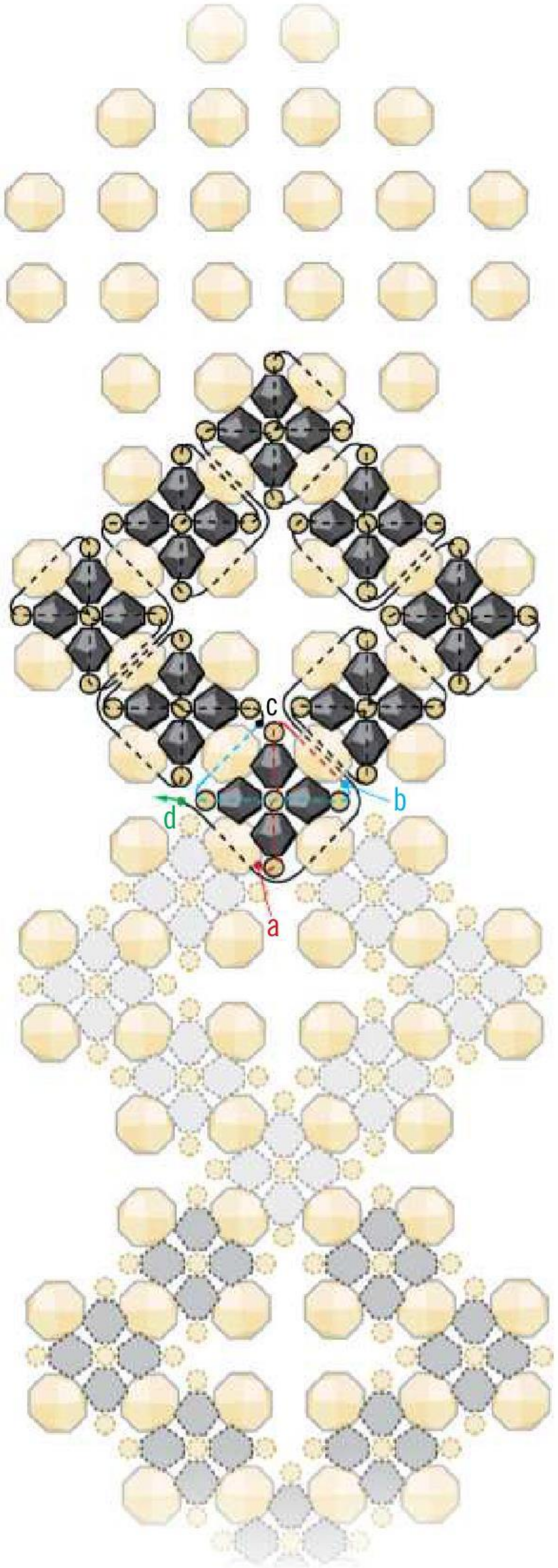
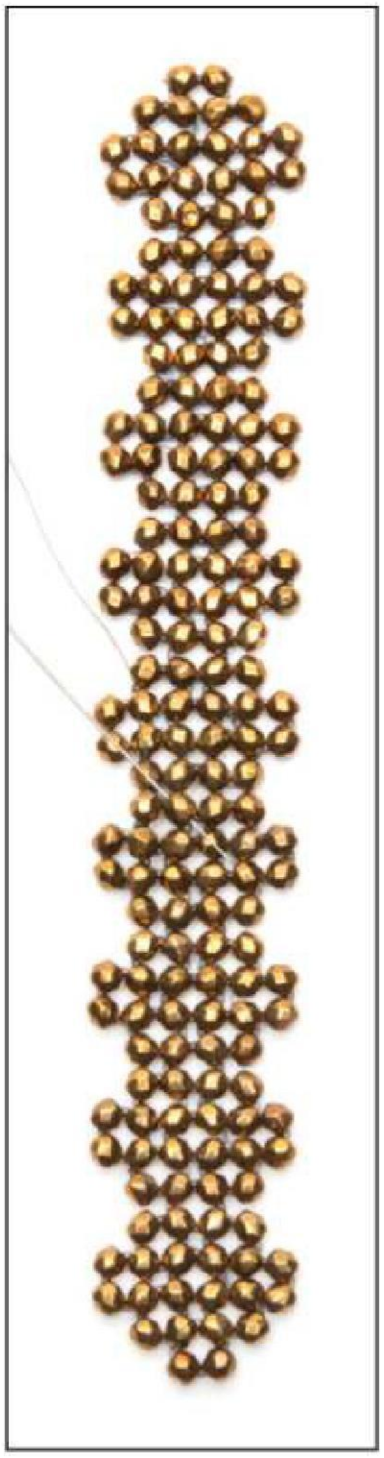


FIGURE 5



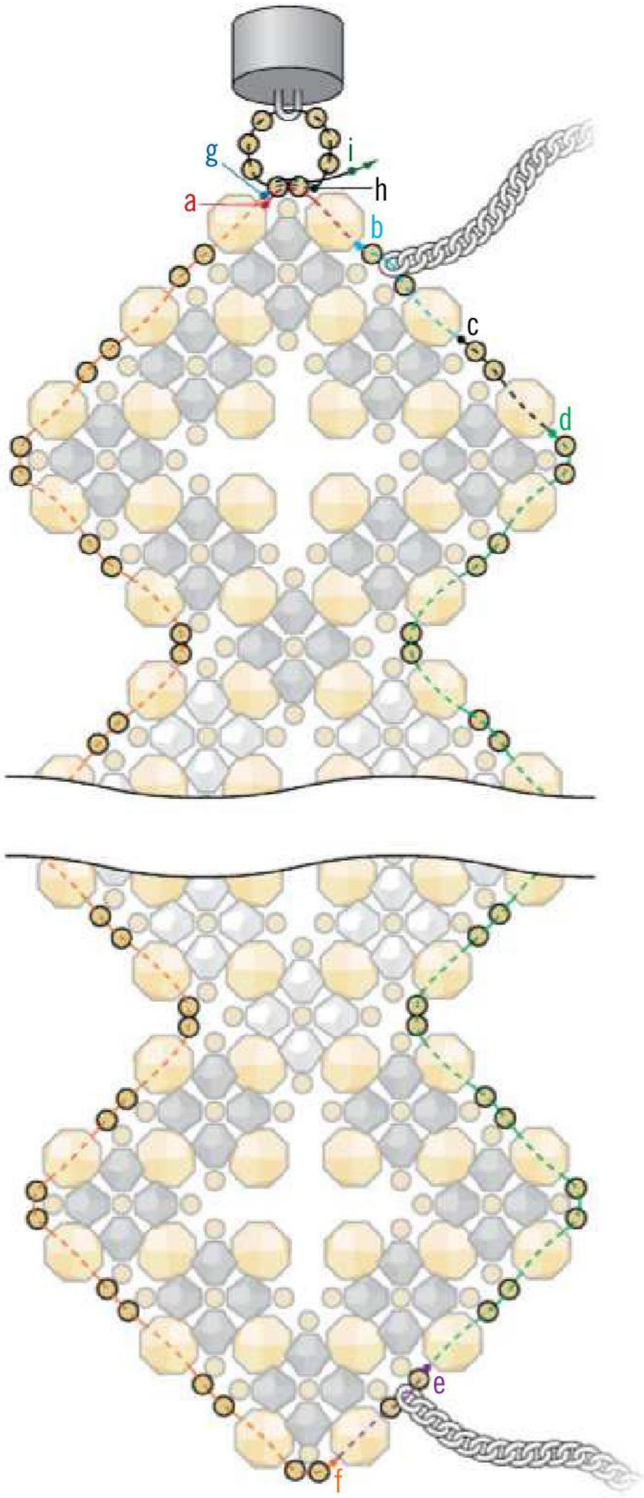


FIGURE 6

EDGE EMBELLISHMENT

1) Sew through the beadwork as needed to exit between the two fire-polished beads at one end of the base **(figure 6, point a)**. Pick up two 15ºs, and sew through the adjacent fire-polished bead **(a–b)**.

2) Pick up a 15º, the end link of a 2½ in. (6.4 cm) chain, and a 15º, and sew through the next edge fire-polished bead **(b–c)**.

3) Pick up two 15ºs, and sew through the following fire-polished bead **(c–d)**. Repeat this stitch 34 times to add two 15ºs between each fire-polished beads along this edge, stopping short of the last pair **(d–e)**.

4) Pick up a 15º, the other end link of the chain added in step 2, and a 15º, and sew through the next fire-polished bead **(e–f)** to connect the security chain. The bracelet will no longer lie flat.

5) Continue working as in step 3 to add two 15ºs at the remaining tip and along the other edge **(f–g)**.

CLASP

1) Sew through the next two 15ºs at this end of the base **(g–h)**.

2) Pick up three 15ºs, the loop of the clasp, and three 15ºs, and sew through the two 15ºs your thread exited at the start of this step **(h–i)**. Retrace the thread path several times to reinforce the connection, and end the threads.

3) Add 12 in. (30.5 cm) of thread to the opposite end of the bracelet, exiting the end two 15ºs. Pick up three 15ºs, the other half of the clasp, and three 15ºs, and sew through the two 15ºs your thread exited at the start of this step. Retrace the thread path several times to reinforce the connection, and end the threads. **B&B**

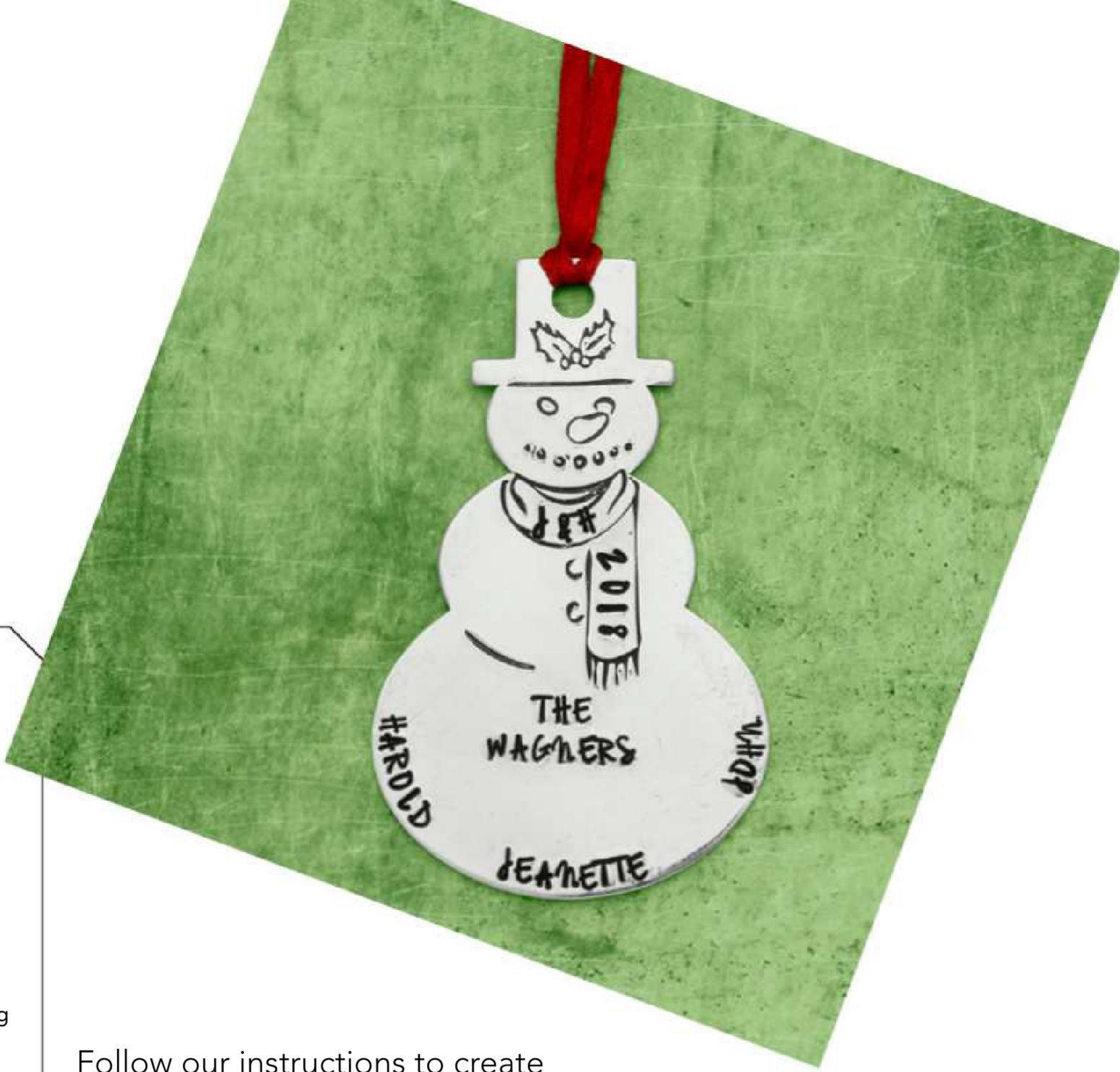
Nancy Deem
nldeem715@gmail.com

PERSONALIZED SNOWMAN ORNAMENT

designed by Rita Pannulla

DIFFICULTY ●●○○○

metal stamping



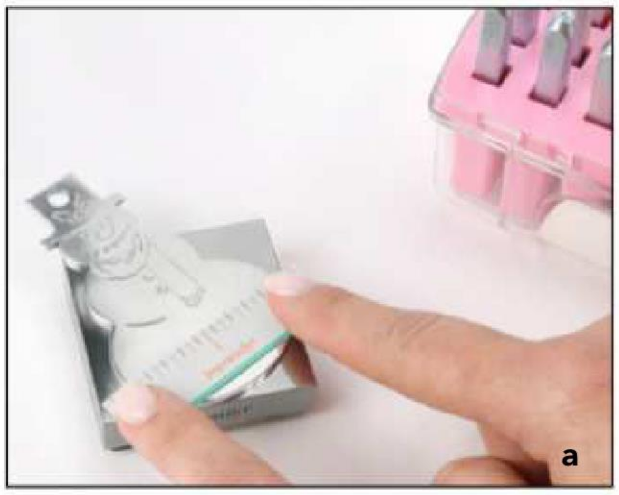
materials
snowman ornament

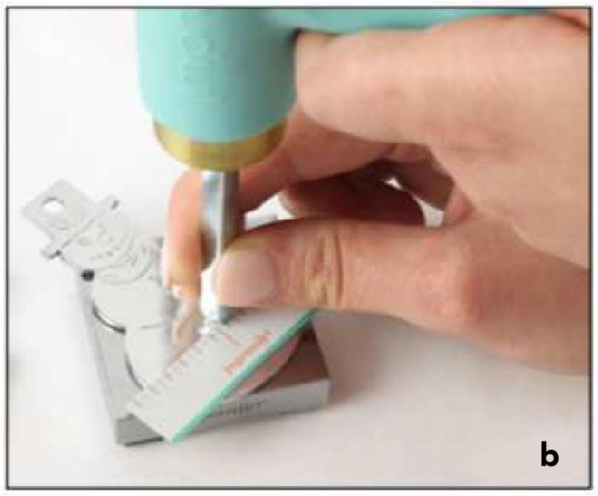
- ImpressArt supplies
  - aluminum snowman ornament blank
  - letter stamps, upper case (Melody)
  - number stamps (Melody)
  - sticker guides
  - enamel marker
- Ergo-Angle metal stamping hammer
- steel bench block
- polishing cloth, paper towel, or clean rag
- **6 in. (15 cm)** ribbon, ⅛ in. (3 mm) wide

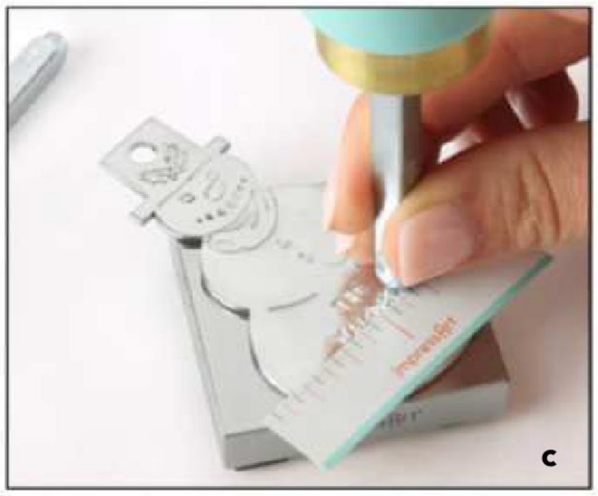
Find basics online:
FacetJewelry.com/basics

- square knot

Follow our instructions to create an ornament like the one shown, featuring a family's surname, kids' names, parents' initials, and the year. Or, get creative and add your own festive details.


a


b


c

1

PREP

With your bench block on a hard, sturdy surface, place the snowman blank on the bench block. Adhere a straight stamp guide sticker on the lower body of the snowman **(photo a)**. This will help you align and space out the letters. If desired, write the intended word or words directly onto the blank or the sticker.

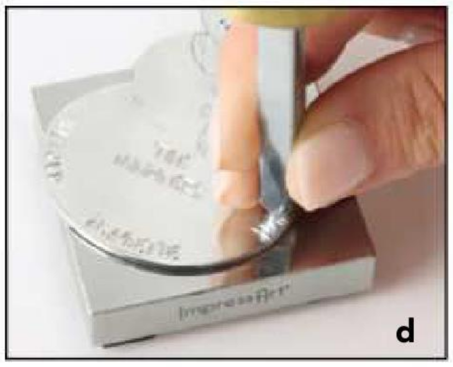
2

STAMP

Last name

Place the first letter flat on the blank (here, "T"), and lightly drag the stamp down toward the stamp guide until the base of the letter stamp is aligned with the top edge of the guide. Using a hammer, strike the stamp once with medium force. Repeat until the first word ("The") is complete **(photo b)**. Remove the stamp guide. Adhere the stamp guide about 5 mm below the bottom of the previous word. Working as before, stamp the pluralized family name **(photo c)**.

tip If the stamp has an ImpressArt logo, make sure it is facing you. This will ensure that the impression will be oriented correctly.

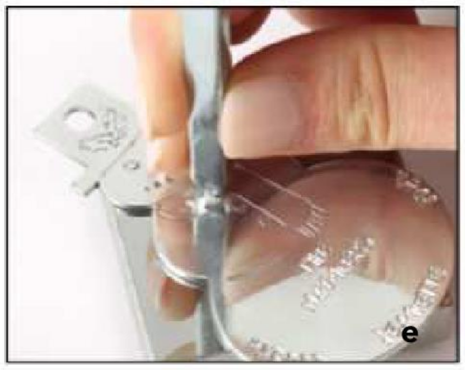


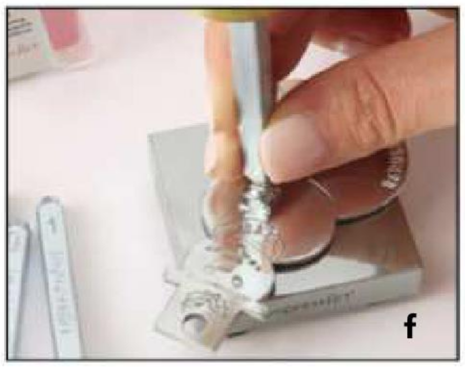
Kids' names

Stamp the first name of each child along the perimeter of the snowman. As you work, turn the bench block to complete each name to keep the stamps facing the correct direction **(photo d)**.

Parents' initials

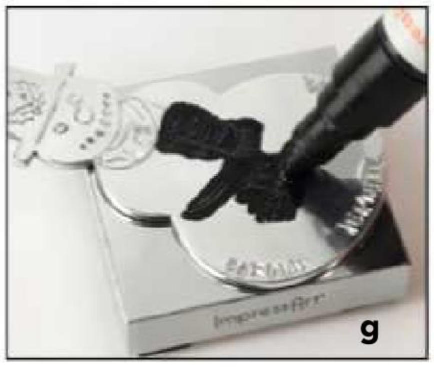
Stamp the parent's initials, with an ampersand between the letters, on the portion of the scarf that is wrapped around the snowman's neck **(photo e)**.

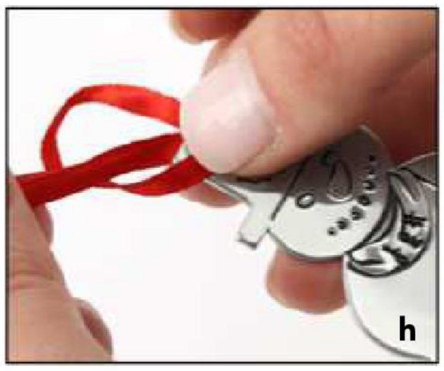




Year

Stamp the desired year on the end of the scarf **(photo f)**.





3

FINISH

Highlight

Use the enamel marker to highlight the stamped details of the snowman **(photo g)**. Wait a few minutes, and then wipe away the excess with a cloth, towel, or rag.

Add ribbon

Fold the ribbon in half, and slide the fold through the hole in the ornament. Pass the ends through the fold, and pull tight **(photo h)**. Tie the ends together with a square knot. **B&B**

Rita Pannulla
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by Diane Jolie

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Portrait of the clasp creator

by Diane M. Bacha

THE MOST UNIQUE
CLASPS
HANDMADE IN

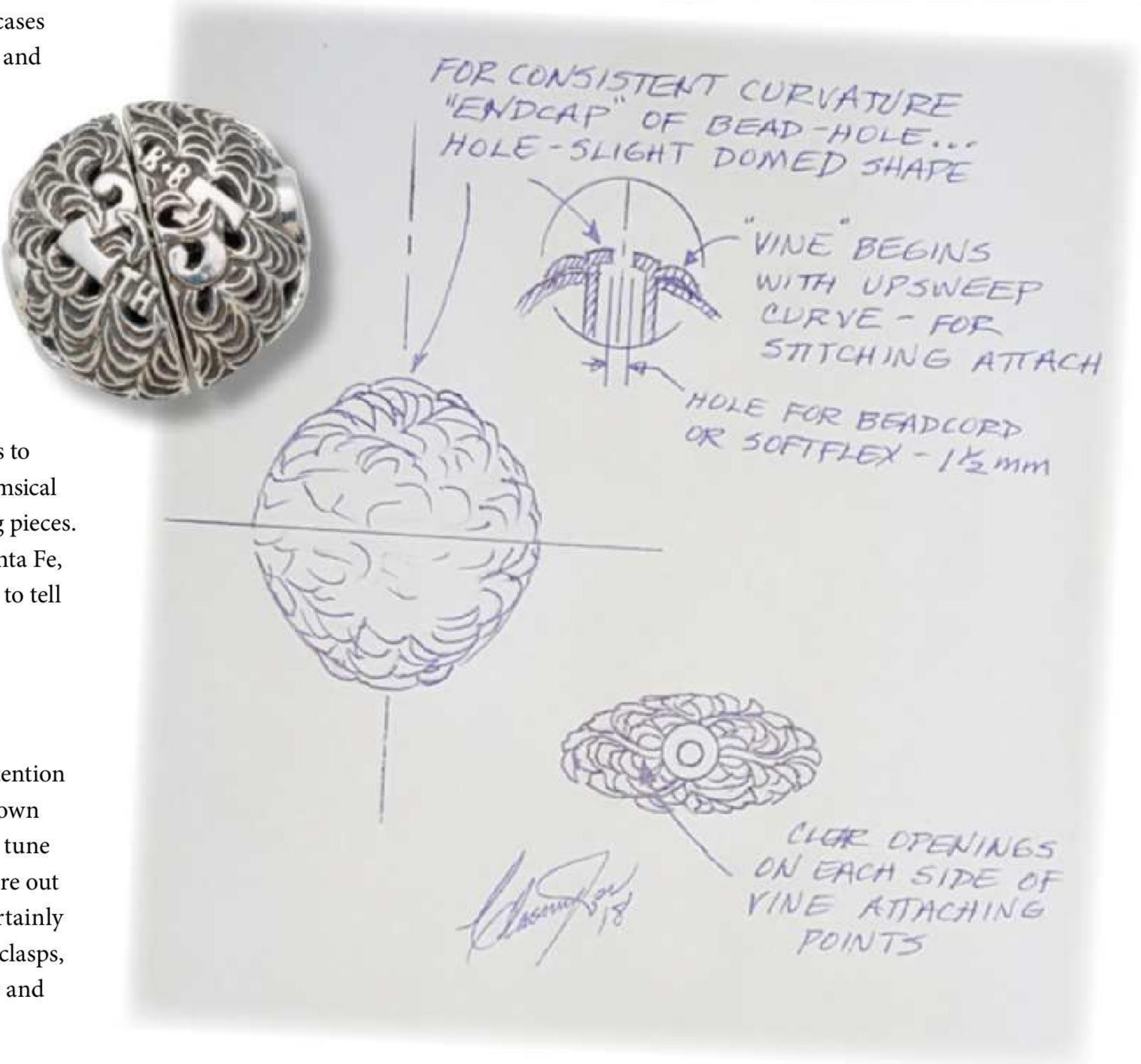
Learn about the artist who created our exclusive, limited-edition Anniversary Bead-Clasp

Artist Carl Clasmeyer has credited *Bead&Button* magazine for bringing attention to his intricate and cleverly designed clasps. Since silver is his primary material, he was a natural choice to design the Bead&Button 25th Anniversary Bead-Clasp.

This limited-edition work of art showcases Clasmeyer's attention to detail, function, and versatility. Swirling vines create a pretty pattern, while also providing practical loops for catching your thread. You can make it a focal, use it like a charm, or twist it gently to work as a clasp. And did we mention the subtle 25th Anniversary logo?

It's just what you'd expect from an artist whose clasps, beads, and pendants mimic a dizzying and delightful number of objects, from frogs and turtles to doghouses and handbags. Many have whimsical surprises designed into their interlocking pieces.

Clasmeyer has lived and worked in Santa Fe, NM, for the past 20 years. We asked him to tell us a little about his design process.



How would you describe your "signature" style?

I would say that my signature style is "attention to detail" — I've been sought out and known for that. I'm also known for my ability to tune in to whatever task I'm given, and to figure out complex mechanical problems. That's certainly true with my well-known line of jewelry clasps, some of which have springs and magnets and can contain up to 10 parts!

Where do you create?

I have a studio-workshop in my home. That way, I can be creative and get right to it at a moment's notice! And I can be casual about working times, living, and eating meals at home.

Can you describe the steps you take to move from a design to a finished bead or clasp?

To me, the design process in creating a ring, pendant, bead or clasp involves three main parameters: aesthetics (the artistic "look"), the function, and the price. Each one contributes to a meaningful, long-lasting, and affordable heirloom to be cherished and passed on to the next generation. In creating the Bead&Button 25th Anniversary Bead-Clasp, there were many things to consider. I made a mock-up of the piece to estimate size, function, produce-ability, amount of materials, and final price. I then created the final prototype.

Where did you get your idea for the bead-clasp design?

The shape of the bead-clasp was suggested by former *Bead&Button* Editor Julia Gerlach! So I seized on that, and immediately realized that the rondelle shape could be perfectly adapted to be a very nice two-part clasp. And since the pivotal 25th anniversary is known as "silver"... why not step it up for the occasion and do what I am known for: my silver clasps! **B&B**

want one?

The *Bead&Button* 25th Anniversary Bead-Clasp is available for sale by visiting **JewelryAndBeadingstore.com/25thBead**. To learn more about Carl Clasmeyer and his art, visit Clasmeyer's website at clasmeyer.com and visit FacetJewelry.com/CarlClasmeyer for a video and more.

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